

MUSICAL AMERICA

VOL. XXXVII. No. 6. NEW YORK

EDITED BY

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DECEMBER 2, 1922

\$3.00 per Year
15 Cents a Copy

"PARSIFAL" BACK IN REPERTORY OF CHICAGO'S OPERA WITH NEW CAST

Forrest Lamont Sings Title
Rôle and Cyrena Van Gor-
don "Kundry" in Restora-
tion of Wagner's Drama—
Louise Homer Returns to
Opera Stage as "Azucena"
and Is Greeted with Ovation
—Charles Marshall's Suc-
cess Brings Change in
Plans

CHICAGO, Nov. 27.—"Parsifal" was restored to the repertory of the Chicago Opera on the occasion of the first Sunday performance of the season. This led off the second week of the Civic Association's activities; a week which brought the return to opera of Mme. Louise Homer through the medium of "Trovatore" on Wednesday evening. Monday night brought "Tosca," and for the rest there were repetitions of "Snégourochka," "Carmen," "Bohème" and "L'Amore dei Tre Re."

The belated restoration of Wagner's festival drama—it was the first performance since pre-war days—brought a non-subscription Sunday afternoon audience which practically filled the Auditorium. Little doubt was left of the public interest in the presentation of the work, which was sung in German. Careful cuts were made to reduce the playing time to four hours, and credit for a fine achievement must go to management, orchestra and singers.

There was a profound silence in the big theater as Ettore Panizza lifted his baton. The prelude was listened to with the absorbed attention that characterized the reception of the whole work. Mr. Panizza brought out the manifold beauties of the score with spiritual fervor.

The cast was duly impressed with Wagnerian ideals and the performance was excellent in every respect. Forrest Lamont added to his creditable achievements a fine interpretation of the title rôle and Cyrena Van Gordon brought her beautiful voice to the phrases of *Kundry*. The part of *Amfortas* served Mark Oster as a vehicle for his début. Mr. Lamont, already well known for his work in Italian and French repertoire, made a definite success of *Parsifal*. He caught the spirit of mysticism in his projection of the character and he infused much of his music with vocal beauty. Miss Van Gordon's performance was on a high plane. She acted with distinction throughout the drama, and the music was enriched by the quality of her rare mezzo-soprano voice. Mr. Oster gave an excellent account of himself as the stricken king.

Edouard Cotreuil brought sincerity to the part of *Gurnemanz* and his voice met all requirements. He made a striking figure of the elderly knight. William Beck as *Klingsor* and Ivan Steschenko as *Titirel* accomplished work in keeping with the high standard of the performance. The *Flower Maidens* were Melvena Passmore, Irene Pavloska, Hazel Eden, Kathryn Browne, Alice d'Hermanno and Dorothy Cannon, and these singers made excellent music of the garden scene. The chorus for the Grail scenes



FELIX SALMOND

English 'Cellist, Who, after Successful Appearances in America Last Spring, Has Returned for a Tour of the United States and Canada. (See Page 44)

"Roméo et Juliette" Richly Mounted in Revival by Metropolitan Forces

IN redemption of the second of the pledges of the prospectus, for novelties and revivals at the Metropolitan Opera House in the new season, General Manager Giulio Gatti-Casazza restored Gounod's "Roméo et Juliette" to the repertoire last Saturday afternoon. The old work has been dressed with a lavishness which probably would have amazed,

perhaps dismayed, audiences of its heyday, accustomed to viewing it chiefly as a medium for beautiful singing. But as spectacle has come to be the accepted norm of Metropolitan revivals, Joseph Urban's striking if not very Italian settings, flashing again their now-familiar luminous blues, were taken as a matter

[Continued on page 4]

In This Issue

Centenary of César Franck Brings Tributes to Musical Mystic... 3, 45
Hear American Artists First, Say Federated Clubs... 5, 11, 13, 18
Correct Speech Improves Diction in Song... 9
New York Opera, 1, 4, 40; Concerts... 1, 32, 33, 40, 41

EAGER AUDIENCE STIRRED BY ART OF PADEREWSKI AT N. Y. RECITAL

Larger Part of Program Suggests an Altered Approach, but Final Numbers Bring Back Best Remembered Qualities — Demonstrates Possession of His Former Resources and Technique—Unusual Tribute Paid to Former Polish Premier by Huge Audience

WHEN a former premier of Poland plays the piano, even the all-popular opera takes a place in his shadow. There is but one Ignace Jan Paderewski, though he can be several distinct personalities in the same program. To see and hear him at the keyboard again is to experience one of those rare adventures in music which are cherished in the memory when most of what a cluttered season brings is tossed aside with the rubbish of other years.

The return of the mighty Pole to the art which he forsook for politics five years ago, captured the imaginations and fired the enthusiasms of the huge audience which literally fought its way into Carnegie Hall Wednesday afternoon. It paid the distinguished artist the tribute of rising to its feet when he stepped out on the platform. It forced him to play a supplementary program of extras after he had finished his printed list, which consumed nearly three hours. It crowded about the stage and refused to leave the hall, even after the lights had been extinguished. There was nothing to do but turn them on again and settle down for still another number, played in a last effort to placate a seemingly insatiable demand.

Because of the exceptional interest attached to this concert the program will be given in full. The printed list follows:

Variations Sérieuses, Op. 54, Mendelssohn; Fantasia, Op. 17, Schumann; Sonata, Op. 57, Beethoven; Ballade in G Minor, Nocturne, Op. 37, No. 2, B Flat Minor Mazurka, Op. 24, No. 2, and C Sharp Minor Scherzo, Chopin; "Au borde d'une source," Etude de Concert in F Minor, and Polonaise in E, Liszt. Encore numbers were a Schubert Impromptu, the Chopin-Liszt, "My Joys," the Chopin C Sharp Minor Waltz, Liszt's Second Hungarian Rhapsody, the Liszt transcription of the "Liebestod" from Wagner's "Tristan und Isolde"; the pianist's own Minuet, played in response to calls from the audience for it; and the Chopin Etude in E, Op. 10.

An immediate and direct answer was given to most of the questions that have been on the lips of multitudes since Paderewski's return to the piano was announced. He is still the master. Of his playing Wednesday, it can be said that it was distinctly better than in some former concerts that can be recalled. That it had less of passion and of poetry than his playing in his earlier years, may have been attributable to a changed

[Continued on page 32]

[Continued on page 20]

Tremaine Honored When Creation of Self-Playing Piano Is Celebrated

A DECORATION by the Pope, a silver loving cup from his directors, a gold loving cup from more than one hundred Aeolian dealers throughout the United States, and messages of congratulation from all over the world were only a part of the tribute offered to Henry Barnes Tremaine in celebration of his twenty-fifth anniversary as president of the Aeolian Company during the International Tribute Week, Nov. 20-25. Suggested many months ago as a week of international concerts featuring the Duo-Art, and honoring the father of the piano that plays itself, the idea met with instant approval in Australia, in Norway, in Africa, everywhere. A committee of prominent musicians and others, including Walter Damrosch, chairman, Josef Hofmann, Charles Dana Gibson, Arthur Brisbane, David Belasco, Melville E. Stone, and Mrs. Edward MacDowell, was formed.

Chief interest centered in New York as headquarters of the Aeolian Company. International significance to the opening day was given by means of concerts all over the world. Tuesday was "Home Music Day," devoted to emphasizing the right kind of music as an inspiration for children and grown-ups in daily life. Wednesday was the gala day of the week and was named Paderewski Day in recognition of his re-appearance on the concert stage in New York after several years' absence.

It was also the actual day of Mr. Tremaine's twenty-fifth anniversary as president of Aeolian Company. At three o'clock in the afternoon, while Paderewski played in Carnegie Hall, millions of people throughout the world were able to listen to the great pianist's performance of his own "Minuet" through his Duo-Art record.

Program Shows Development of Piano

At the concert on Thursday afternoon in Aeolian Hall in New York, "Three Cycles of Music," classic, romantic and modern, made up a program intended to show the progress of instrumental development and composition. Lotta Van Buren began by playing on the clavichord the "Minuet" composed by Lully in the seventeenth century; and the audience was requested "to put spectacles on its ears" because of the fragile, hesitating tones of the instrument. There followed Rameau's "Musette," recorded by Harold Bauer on the Duo-Art; the Helen Möller Dancers accompanied by another of Bauer's records; Kreisler's arrangement of Beethoven's Rondino with violin obbligato played by Marie Dawson Morrell; Beethoven's "Turkish March," played by Josef Hofmann from the Duo-Art record; a group of songs sung by Arthur Kraft, tenor, with the Duo-Art as accompanist; Paderewski's performance of Liszt's "Rhapsodie Hongroise," No. 10, by the Duo-Art; a Brahms Waltz with violin obbligato played by Miss Morrell, to which the gifted children of the Helen Möller School danced with all the natural grace and buoyant joyousness of youth; three songs by Edith Bennett, soprano, accompanied by the Duo-Art; Debussy's "Dance Sacree" and "Danse Profane," played by Carlos Salzedo on the harp, accompanied by himself on the Duo-Art piano; and a two piano arrangement, "Espana Rhapsody" for which Robert Armbruster had recorded the second part for the Duo-Art, and played the first part

himself by hand. Mr. Armbruster recorded most of the accompaniments, and Grace Halsey Mills was recital director.

Friday was "great masters' day"; and Saturday was marked by festivals and pageants which utilized the Duo-Art as a help in community celebrations. The concert given in Aeolian Hall on Thursday afternoon was repeated Saturday night.

Congratulations from Remote Places

More than 200 cables and telegrams flooded Mr. Tremaine's office during Tribute Week, from artists in this country, from abroad, from business associates, from personal friends, from men high in affairs of State. They came from the little Norwegian towns of Gotenborg and Trondygen, from Capetown, from Barcelona; they came from Japan, the Argentine, Lithuania, from Brazil, Java and Australia. Former president of Cuba, Raoul Menocal; Eugene Ysaye; President of Santo Domingo; Alberto

URGE MUSIC IN ALL SCHOOLS IN MAINE

Supervisors Plan State Course of Rural Music Study with Aid of Phonograph

By Fred Lincoln Hill

PORTLAND, ME., Nov. 25.—Supervisors of public school music throughout Maine are making a special effort this year to add music to the courses in all rural and other schools where it has not been taught and to improve the general standard of rural school music. One supervisor in each county is to attend the county teachers' conventions and endeavor to stimulate interest in music. It is hoped at no distant time to have state supervision of music in public schools.

E. S. Pitcher is one leader who has probably done more for the cause of rural music than anyone else. Mr. Pitcher is working to develop a plan for a state course of rural music study. He makes use of the phonograph both for pupils and teachers if the latter have not had musical training. He has inaugurated an exchange system of records similar to the traveling library system used by the State Library. Special record cases, holding a dozen records, are made by the manual training departments in the high schools, and Mr. Pitcher distributes the sets of records to the schools as he goes among them. In this way the students get the benefit of hearing and studying a number of musical classics at a very small expense to the department.

The George W. Peddie All-Star Course opened its series of concerts with Mme. Amelita Galli-Curci as soloist on Nov. 22. The assisting artists were Manuel Berenguer, flautist, and Homer Samuels, pianist. City Hall Auditorium was filled and the noted soprano received a warm welcome from music lovers on this, her third appearance in this city. The program included groups of old Italian, French and English songs and arias from several operas. Galli-Curci gave no less than ten encores, so completely did she captivate her audience. Other artists to appear in this course are Paderewski, Schumann Heink and Ruth St. Denis and the Denishawn Dancers.

William R. Chapman, director of the Maine Music Festival, and Mrs. Chapman are spending a few days at their home in Bethel, following their custom of observing Thanksgiving in their home town. Business concerning the 1923 Festival brought them to Portland.

Tertis Will Open American Tour at Berkshire Festival

Lionel Tertis, the noted viola-player, who has concluded arrangements for an American tour under the management of Charles L. Wagner during the season of 1923-24, will make his American debut at the annual Berkshire Festival in Pittsfield, Mass. Following this appearance, he will be soloist with the Boston Symphony and will fill twenty concert engagements before returning to Europe.

Zelman, conductor of the Melbourne Philharmonic Society; Ernest Truman, City Organist of Sydney, Australia, and Francois Russe of the Brussels Conservatoire were among those from whom messages were received. In recognition of his service to the world, Mr. Tremaine was notified of his appointment as Chevalier in the order of St. Gregory the Great, by the Pope.

Particularly gratifying to Mr. Tremaine was the appreciation of musical educators and their expression of the general sentiments with which they regard the player-piano.

The orguINETTE, the crude affair out of which the reproducing piano grew, which was shown at Aeolian Building during the week in a unique collection of historic musical instruments, is to be presented to the Smithsonian Institute in Washington. It is a small cigar-box like instrument with a fourteen note scale played with an endless strip of paper.

Beethoven composed on one of the pianos in the exhibit, a piano made by hand by André Stein. A clavichord used by Bach, and made about 1720 was another rare feature. The progressive steps in the development of musical instruments were represented in one of the most complete exhibits ever assembled.

NEW HOME BOUGHT BY BUFFALO CHOIR

Purchase Includes Four-Acre Amusement Park, Which Will Be Remodelled

By Frank W. Balch

BUFFALO, N. Y., Nov. 27.—Another of Buffalo's big singing societies will not only own its own home, but a spacious four-acre amusement park as well, the Bavarian Männerchor having just paid \$50,000 cash for Braun's Park, an East Side summer resort, which will be remodeled for recreational purposes, with a new club house and pavilion.

Purchase of the plot was made on Saturday, Nov. 18. The park skirts Scajaquada Creek, and has a frontage on Genesee Street. It has long been a popular picnic ground for singing societies and other big organizations. Here, next summer, in a beautiful setting of Nature's own design under towering pines, the Männerchor will present a series of open-air concerts.

MORE MUSICIANS ARRIVE

Zimbalist and Ursula Greville Among Passengers of Week

Among the week's arrivals was Efrem Zimbalist, violinist, who returned on the George Washington after a European tour.

On the Reliance were Emerich Vecsei, Hungarian opera singer, and Ursula Greville, English soprano and editor of the monthly musical journal, the *Sackbut*. Miss Greville is here to obtain American songs for performance abroad.

Ruth Klug, American pianist, who has been appearing in recital and with orchestra in Holland, Leipzig, Hamburg, Berlin, Vienna and other European centers during the past year, returned to this country and will be heard in recital.

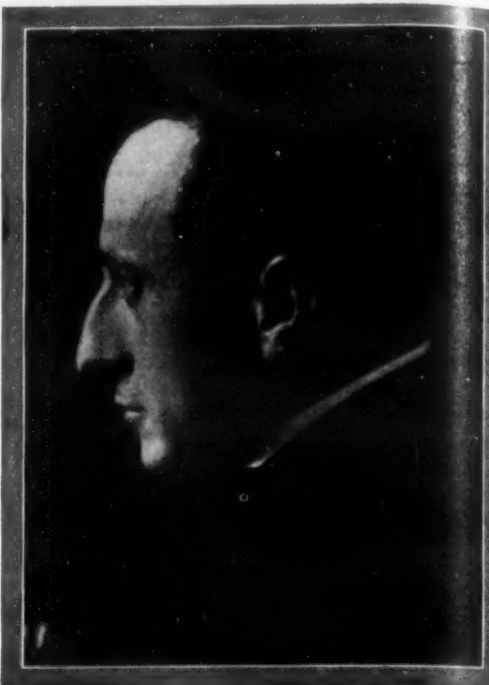
Jean Riddez, French baritone, sailed on the Rochambeau for Havre after a tour of Canada.

After a stay of several months in Europe, Mona Bates, the Canadian pianist, returned on the Caronia on Sunday, Nov. 26. Miss Bates spent her time abroad in recreation and also made some concert appearances. She is making her temporary headquarters at Bretton Hall.

Contrabass Virtuoso to Tour United States

E. Uhlig, contrabass virtuoso, will shortly arrive in America for a tour that will include the larger cities of the East and extend to the Pacific Coast. This German artist was a solo player in the Court Theater at Stuttgart for thirty years. His accompanist for the tour of the United States will be W. Vogger, who was formerly court conductor at Oldenburg. The musicians will be accompanied to the United States by Paul Olpp, impresario.

Leo Blech to Conduct German Season at the Manhattan Opera House



Leo Blech, Composer of "Versiegelt"

Leo Blech, General Musical Director of the Berlin State Opera, formerly the Royal Opera of Berlin, will be first conductor of the Wagnerian Opera Festival to be given this winter at the Manhattan Opera House by the company of Das Deutsche Opernhaus in Berlin. Mr. Blech is well known to music lovers in the United States through his one-act humorous opera, "Versiegelt," which was given at the Metropolitan during the season of 1911-1912. This opera was dedicated to Mr. Blech's teacher, the late Engelbert Humperdinck. Mr. Blech has been conductor at the Berlin Opera House since 1913.

Pianists, Rushing by Air to Meet Engagement, Are Lost in Fog.

SAN FRANCISCO, Nov. 25.—Because a train between Los Angeles and San Francisco was unexpectedly taken off, Guy Maier and Lee Pattison, pianists, who appeared in Los Angeles with the Philharmonic, started out from that city by airplane to fulfill their engagement at the Columbia Theater in San Francisco on Nov. 19, under the management of Selby Oppenheimer. Unfortunately they became lost in a fog, and after circling blindly for hours finally landed in a pasture in the Sierra Madre Mountains, about 100 miles from their starting point. The pianists were uninjured, but of course their San Francisco audience awaited them in vain.

CHARLES A. QUITZOW.

San Francisco Sculptor Wins Honor with Portrait of John C. Freund

SAN FRANCISCO, Nov. 25.—Natalie Wolfe, the well-known San Francisco sculptor, has won a place in the thirty-fifth annual exhibition of the Chicago Art Institute with a relief portrait of John C. Freund, editor of *MUSICAL AMERICA*. This work was accepted by the Jury of Selection in competition with 900 paintings and pieces of sculpture submitted by artists in all parts of America. The relief shows Mr. Freund in profile and is the latest work of Miss Wolfe.

It was while Miss Wolfe was a student at the Polytechnic High School, from which she graduated, that her sculpture began to attract attention. She was awarded a gold medal and several diplomas for her exhibit at the Panama Pacific Exposition in 1915. Since that time she has shown at many local exhibitions, and specimens of her sculpture are included in highly prized collections in San Francisco. Her mother, Clara Holzmark Wolfe, is a musical composer and at one time contributed feature stories to the *San Francisco Bulletin*. Miss Wolfe's sister, Charlotte, is a painter.

Mexico Wants Chicago Opera

CHICAGO, Nov. 25.—As a result of the success of the Chicago Civic Opera Association, the management has received many inquiries from different sections of the country as to the possibility of including in next year's itinerary certain cities not yet visited by the company. Mexico would like to receive a six-weeks' visit from the Chicago Opera in 1924, and it is rumored that the season next year may be increased to thirty-two weeks and the Mexican proposition given serious consideration. Some of the cities already in the itinerary are asking for longer visits in future. CHARLES QUINT.

Franck, the Mystic, Hailed on Centenary

By B. H. Haggin



THE hundredth anniversary of the birth of César Franck will be celebrated on Dec. 10. Already the event has been commemorated by a festival in Amsterdam, and observances are being planned throughout the musical world. Franck is honored to-day as the great musical mystic of the past century and as the man who gave the modern French symphonic movement its impetus.

Fame and adequate recognition have come to him, as to countless others, only after his death. Yet in the face of indifference, lack of understanding and actual animosity, he retained, in life, an unflinching cheerfulness and self-confidence. To great degree he was resigned to neglect, and for the rest unconscious of it, his most devoted pupil, Vincent d'Indy, recounting how in response to the most perfunctory applause he would bow profoundly and with evident gratification. In part this was because of a modesty which led him to expect very little; in greater part because he was completely absorbed in his work, an artist who worked only to satisfy himself. Nevertheless, on rare occasions he did reveal that he suffered. In 1885, for example, as professor of organ at the Conservatoire, he was made Chevalier of the Legion of Honor, as any civil servant might be after ten years of service, and remarked, "They honor me—as a professor."

Unlike many others, however, his obscurity was not accompanied by want or physical suffering, and he lived to a fairly ripe old age; very fortunately, since artistically he matured extremely late and did not produce his best work until the last ten years of his life. But this security, if such it may be called, was bought by unceasing drudgery, which only his patience and resignation enabled him to bear uncomplainingly, and which, worst of all, allowed him no more than two hours a day for his composition. For, says d'Indy, "to the end of his days this great man was obliged to devote most of his time to teaching the piano to amateurs, and even to take the music classes in various colleges and boarding-schools. . . . About half past seven, after a frugal breakfast, he started to give lessons all over the capital. All day long he went about on foot or by omnibus. . . . and returned to his quiet abode on the Boulevard Saint-Michel in time for an evening meal. Although tired out with the day's work, he still managed to find a few minutes to orchestrate or copy his scores, except when he devoted his evening to the pupils who studied organ and composition with him. . . . Winter and summer he was up at half past five. The first two morning hours were generally devoted to composition—'working for himself,' as he called it. . . . In these two early hours of the morning—which were often curtailed—and in the few weeks he snatched during the vacation at the Conservatoire, Franck's finest works were conceived, planned and written."

Yet, through the capacity for work which enabled him to stand almost fifty years of unceasing drudgery, he produced a surprisingly long list of compositions which rose, rather than declined, steadily in beauty and intrinsic value.

His life was uneventful. He was born

Liège Celebrates Franck Centenary

LIÈGE, BELGIUM, Nov. 25.—The centenary of the birth of César Franck was celebrated here to-day with notable ceremonies which were attended by Queen Elizabeth and many noted persons. A monument, executed by the sculptor Masseau, was presented to the city by a French committee, headed by Léon Berard, Minister of Instruction. M. Berard, in his address of presentation, briefly described the life and work of the musician.

in Liège, was encouraged to follow a musical career by his father and, after finishing a course in the music school, entered the Paris Conservatoire in 1837. There he won prizes for fugue, but startled his teachers with his queer musical doings. During a competition for a prize for fugue he was reproached by his father for not working harder and answered, "I think it is all right."

to face with a kind of antediluvian monster, a complicated bony structure breathing heavily and irregularly, which on closer examination proved to be the vital portion of the organ, worked by a vigorous pair of bellows. Next we had to descend a few narrow steps in pitch-darkness, a fatal ordeal to high hats, and the cause of many a slip to the uninitiated. Opening the narrow janua-

Eolides" by Lamoureux in 1877, and in each case so badly that more harm was done than good. Again, in 1887, his friends and pupils raised a subscription for a concert at the Cirque d'Hiver. Padeloup conducted so badly that there was an actual breakdown in the Variations Symphoniques, played by Diemer; and Franck was too much absorbed in the works themselves to do much better with the two "Béatitudes" which he conducted, but in response to the despair of his pupils he said, "No, no, you are really too exacting, dear boys; for my own part I was quite satisfied."

When, in 1879, after ten years' labor he completed "Les Béatitudes," he arranged a private performance to which he invited the Minister of Fine Arts, the directors of the Opéra and the Conservatoire, his colleagues, musicians and critics. By the evening of the performance most of the guests had sent their regrets, the critics were occupied with the première of some boulevard success or other, and at the last minute the Minister regretted that the pressure of official business and so on. Of those who came only two, Lalo and Victorin Joncières, stayed to the end.

The Symphony's Reception

Through the insistence of Jules Garcin the Société des Concerts du Conservatoire played the Symphony in 1889, one year before his death. The audience and critics were completely baffled. A learned professor of the Conservatoire adduced Haydn and Mozart to demonstrate that the use of the English horn in a symphony was unheard of. And Gounod settled the matter once for all by calling the work "the affirmation of incompetence pushed to dogmatic lengths."

As for Franck himself, when questioned on his arrival home concerning the impression the composition had made, he answered, thinking only of his own pleasure in hearing it, "Oh, it sounded well, just as I thought it would."

It was not until the last year of his life that recognition began to come to him. Eugene Ysaie had taken the Violin Sonata all over Europe and America with success that was due in great part to his own prestige. In April, 1890, the Société Nationale de Musique, which Franck had helped to found, played the Quartet. It was greeted with a storm of applause which Franck could not be persuaded was intended for him. "The next day," says d'Indy, "filled with pride at this first success (in his sixty-ninth year!) he said to us quite naively, 'There, you see, the public is beginning to understand me.'"

A few days later he enjoyed a second triumph at Tournai with the Ysaie Quartet. This was, however, his last; for in May he was struck in the side by the pole of an omnibus and, although he worked hard all summer, the accident introduced complications into an attack of pleurisy, from which he died on Nov. 8, 1890. On his deathbed were found his last three compositions, the great Chorales for organ.

At the funeral in Sainte-Clotilde and the cemetery of Montparnasse no official deputation was present from the Ministry or Department of Fine Arts, and none even from the Conservatoire. The director, Ambrose Thomas, and the important professors had suddenly become ill. Three years later "Les Béatitudes" achieved a triumph under the bâton of Colonne; and when, in 1904, a monument to Franck was unveiled in the Square of Sainte-Clotilde the entire musical world was represented, with the exception of the Institute which had never opened its doors to the composer.

A Portrait by d'Indy

"Physically," says d'Indy, "Franck was short, with a fine forehead and a vivacious and honest expression, although his eyes were concealed under his bushy eyebrows; his nose was rather large, and his chin receded below a wide and extraordinarily expressive mouth. His face was round, and thick grey side-whiskers added to its width. . . . There was nothing in his appearance to reveal the conventional artistic type. . . . Anyone who happened to meet this man in the street, invariably in a hurry, invariably absent-minded and making grimaces, running rather than walking,



By Courtesy N. Y. Public Library

César Franck at the Organ of Sainte-Clotilde, from a Painting by J. Rongier

However, in 1842 his father suddenly withdrew him from the Conservatoire in the expectation of making a piano virtuoso of him. Franck refused, and in 1844 the family returned to Paris. But political disturbances drove his rich pupils from the city, and he found it increasingly difficult to support the family. It was at this time that he insisted upon marrying, Feb. 22, 1848; and to escape the recriminations of his family he had to set up a separate establishment.

From this time on began his life of toil. His first disappointment came with an opera, "Valet de Ferme," which was not produced, and which in later years he thought very little of. Soon he was appointed organist at the church of Saint-Jean-Saint-François au Marais, and later at the basilica of Sainte-Clotilde, where he remained until his death.

"Here," says d'Indy, "in the dusk of this organ-loft, of which I can never think without emotion, he spent the best part of his life. Here he came every Sunday and feast-day—and toward the end of his life every Friday morning too—fanning the fire of his genius by pouring out his spirit in wonderful improvisations which were often far more lofty in thought than many skillfully elaborated compositions; and here, too, he assuredly foresaw and conceived the sublime melodies which afterwards formed the groundwork of 'Les Béatitudes.'"

In an Organ-Loft

"Ah! we know it well, we who were his pupils, the way up that thrice-blessed organ-loft—a way as steep and difficult as that which the Gospel tells us leads to Paradise. First, having climbed the dark, spiral staircase, lit by an occasional loop-hole, we came suddenly face

coeli we found ourselves suspended as it were midway between the pavement and the vaulted roof of the church, and the next moment all was forgotten in the contemplation of that rapt profile and the intellectual brow, from which seemed to flow without effort a stream of inspired melody and subtle, exquisite harmonies, which lingered a moment among the pillars of the nave before they ascended and died away in the vaulted heights of the roof.

"For César Franck had, or rather was, the genius of improvisation, and no other modern organist, not excepting the most renowned executants, would bear the most distant comparison with him in this respect. . . ."

"Sometimes the master would invite other people, friends, amateurs or foreign musicians, to visit him in the organ-loft. Thus it happened that on April 3, 1866, Franz Liszt, who had been his sole listener, left the church of Sainte-Clotilde lost in amazement, and evoking the name of J. S. Bach in an inevitable comparison."

Animosity and Official Neglect

An event as mysterious then as it is now was his appointment on Feb. 1, 1872, to succeed Benoist as professor of organ at the Conservatoire. One result of this was to expose him to the animosity of his colleagues, which pursued him until his death. Even after he had completed "Les Béatitudes" a chair in composition was given to Ernest Guiraud, composer of "Madame Turlupin," in preference to him. He was made an Officer of the Academy, and finally a Chevalier of the Legion.

The worst effect of official neglect and animosity was that his compositions were either not performed at all or performed very poorly. "Redemption" was given by Colonne in 1873, and "Les

[Continued on page 45]

Colorful Revival of Gounod Opera at the Metropolitan

Bori and Gigli Have Chief Rôles in Restoration of "Roméo et Juliette"—Three Débuts in Season's First "Aïda"—Triumph for Sigrid Onegin—Favorable First Impression Made by Elizabeth Rethberg—New German Tenor, Taucher, Is Heard in "Walküre"

(Continued from page 1)

of course by Saturday's capacity audience. There was plenty of applause for the singers, even aside from the noisy labors of professional palm pounders, but the reception the revival was accorded can better be described as cordial and approbative than as keenly enthusiastic.

With Lucrezia Bori as *Juliette*, Beniamino Gigli as *Roméo*, Giuseppe de Luca as *Mercutio*, Adamo Didur as *Capulet* and Léon Rothier as *Friar Laurent*, the general manager gave the revival a cast which was possibly as good as the company's present extensive resources could provide. If it was not a cast to efface memories cherished by veterans (the present reviewer unhappily is not of their number) who can recall the *Juliettes* of Patti, Eames, Melba and Sembrich, and the *Roméos* of Capoul and de Reszke, this may be charged to a changed vocal era, rather than to any particular backsliding on the part of the opera house. Even with the omniscient stars of the older days to bewitch the ear with singing of another sort, it may be questioned whether present-day audiences would accept the crudities of ensemble and mise-en-scène which prevailed without protest when "Roméo et Juliette" was young in the opera houses of the world.

To-day, without singers pre-eminently fitted to give the greatest measure of charm to the music, the attractiveness of the stage pictures is the most valid of the several answers that can be given to inevitable questionings as to why the dust should now be blown from Gounod's faded and anaemic score. Though it has been absent from the repertoire of the Broadway house for eleven years, or since Geraldine Farrar (who, it will be recalled, made her American début in this opera in 1906) last sang her *Juliette* to the Muscovite *Roméo* of Dimitri Smirnoff in 1911, the visits of the Chicagoans have kept it current. Amelita Galli-Curci and Lucien Muratore appeared as the ill-fated lovers in a performance of the work at the Manhattan Opera House as late as February, 1921.

Hence, the only suggestion of novelty entering into Saturday's performance had to do with the manner in which the principal artists sustained their rôles and the character and richness of the investiture. Comment at this late date on Gounod's music seems as superfluous as discussion of the indifferent libretto which Carré and Barbier evolved from the Shakespeare play. The reviewer, personally, found pleasure in the Prologue, which was beautifully sung; and in parts of the first scene, the duets of the garden and of Juliette's chamber. At its best, this music suggests an assembling of left-over ideas which the composer found unsuitable for "Faust." Melodious it remains, but the inspiration which asserted itself in the "Faust" melodies seems at a much lower ebb in "Roméo et Juliette."

Favorite Singers in Cast

Miss Bori's *Juliette* was lovely to look upon and altogether charming in its character depiction. For once, it was possible to bear in mind that this was a girl in her early teens and not a matron of forty. There was even a note of childishness in her singing, which had many moments of beauty—particularly in the garden scene and that of *Juliette's* chamber—though lacking at other times both in tonal velvet and bravura sparkle. Save for a faultily attacked high C in concluding the waltz (the score calls only for a G, but scores and traditions are usually at outs) she sang that relic of the eighteen-sixties with something more of success than a lyric soprano ordinarily attains in attempting florid

music intended for quite a different type of voice.

Mr. Gigli has never sung better than in portions of *Roméo's* music. It was, indeed, singing which approached, at its best, that which is associated with the earlier years of Caruso. The voice seemed darker, richer and less transparent than heretofore, without loss of its individually lovely quality. If at times he permitted lachrymose attack to mar the fluency of his style, there was also much restrained and poised singing, opulent in tone and artistic of phrase. Save in the duel scene and that of the double tragedy in the tomb (for which all the dramatic art of a Muratore is required, if they are to be passably convincing) he was reasonably successful in presenting an acceptable picture of the youthful lover. Doubtless the superb acting of Muratore has made the

the center of interest as he projected again his unparalleled picture of the crime-haunted czar, but the general level of the performance was raised by the good acting and excellent singing of Edward Johnson, who made his first appearance as *Dmitri*. He was distinctly more successful with the rôle than his predecessors in it. The cast otherwise was the same as at the last previous performance. Mr. Papi conducted. O. T.

Three Débuts in "Aïda"

The most important new voice, among women singers, that has come to the Metropolitan in several seasons, perhaps in a decade, lifted the part of *Amneris* to a plane of tonal splendor when "Aïda" was sung at the Metropolitan Wednesday evening for the first time this season. The voice was that of Sigrid Onegin, the Swedish mezzo-soprano who already had created something of a furore as soloist with the Philadelphia Orchestra, and whose first appearance at the opera house was made in the Verdi work. Two other débuts were effected the same evening, Elizabeth Rethberg, a soprano from Dresden with a voice of beautiful quality, appearing as *Aïda*, and Edmund Burke, the Canadian bass-baritone, donning the habiliments of *The King*. The cast was otherwise one of high quality, with Giovanni Martinelli as *Radames*, Giuseppe Danise as *Amonasro*, José Mardones as *Ramsis*, and in the lesser rôles of *The Messenger* and the *Priestess*, Pietro Audisio and Laura Robertson, the latter one of the new singers of the com-



© Miskin

The Lovers in the Metropolitan's New Version of Gounod's "Roméo et Juliette"; Above, Lucrezia Bori as "Juliette," Below, Beniamino Gigli as "Roméo"

task of other *Roméos* of the day a difficult one, just as Jean de Reszke's supremacy in the part, until he outgrew it, did in an earlier era.

Others in the Cast

The *Mercutio* of Mr. de Luca was vocally delightful. The "Queen Mab" song, poor stuff as it is, had an infectious spirit as he delivered it. The *Friar Laurent* of Mr. Rothier and the *Capulet* of Mr. Didur had elements of distinction, if scarcely of vocal glory. Mr. Bada's *Tybalt* had vigor and competence, and the sundry minor parts were intelligently presented. Miss Delaunoy sang the Air of *Stephano* with acrid tone and indeterminate pitch, but her French diction, like that of Mr. Rothier's, shamed the Italian members of the cast.

Mr. Hasselmans conducted with the true Gallic spirit and as one totally in sympathy with old-school melody. The chorus, as has already been said, sang beautifully with the principals in the Prologue, and left nothing to be desired later. The staging was competently handled, and the pictures always colorful.

Of the new settings, that of the garden was a picture of entrancing loveliness, and the final scene in the tomb of the *Capulets* was an impressive one. The interiors (particularly that of Juliette's chamber) were less successful. With the exception of the view of the street where *Mercutio* and *Tybalt* are killed, there was a question as to whether these pictures were really Italian renaissance or Gallic medievalism.

OSCAR THOMPSON.

Second "Boris Godounoff"

One distinct betterment was made in the season's second performance of "Boris Godounoff," given Monday evening. Feodor Chaliapin was, of course,



© Elgin

pany and possessed of a very pretty voice.

Mme. Onegin's was one of the most imposing characterizations of *Amneris*, both vocally and dramatically, the Metropolitan has known. Her powerful organ filled the huge auditorium with tones of sombre, but stimulating beauty. Dark in quality, it was yet charged with the most stirring resonance. There was more of breadth than of depth in her low tones and some of her highest tended toward hardness, but there was too much that was magnificent in her singing to warrant any lingering over minor flaws. There was something of *Ortrud* in the bearing of this Princess of the Nile, but she was altogether regal. No *Amneris* of recent memory has equalled in tragic power her acting and singing in the penultimate scene, which affords the singer of this rôle her greatest opportunity. Here, it should be said, she was nobly companioned by Mr. Martinelli, who sang this scene superbly, whatever his fortunes in other acts where he drove his voice to the limits—and sometimes beyond them—of its resonating powers.

If Mme. Rethberg's voice did not impress as one so altogether unusual as that of Mme. Onegin, it was a pleasurable surprise to those in the audience who knew nothing of her, save that she had won a respectable place among the operatic folk of Central Europe. The quality came to the ears as essentially

Cast for "Roméo et Juliette" Revival at Metropolitan

Juliette.....Lucrezia Bori
Stephano.....Raymonde Delaunoy
Gertrude.....Henriette Wakefield
Roméo.....Beniamino Gigli
Tybalt.....Angelo Bada
Benvolio.....Giordano Paltrinieri
Mercutio.....Giuseppe De Luca
Paris.....Millo Picco
Gregorio.....Paolo Ananias
Capulet.....Adamo Didur
Friar Laurent.....Leon Rothier
The Duke of Verona.....Louis D'Angelo
Conductor, Louis Hasselmans.
Stage Director, Samuel Thewman.

musical, fresh and vibrant; a rather narrow voice of a lyric type, yet ample in volume for dramatic utterance and responsive to demands for tragic intensity. All things considered, the voice was well produced, though there were moments of shortness of breath, uncertainty of pitch and unsteady tone, with indications that these may have been due to extreme nervousness. The soprano over-sang, and though she largely succeeded in what she essayed, she labored too strenuously to inject pathos and grief into her musical utterance. Her costuming and her make-up were not altogether felicitous. Future appearances will decide whether she is to take her place among the brightest lights of the opera house or among those excellent but secondary artists of *routinière* abilities. Her first appearance presented indications pointing both ways.

Mr. Burke's *King* was more imposing in appearance than it was vocally, although the voice he disclosed was a large one that should prove serviceable in sundry rôles. The other parts were in familiar hands. *Ramsis* fits Mr. Mardones as if it had been written for him. The *Amonasro* of Mr. Danise, though he was not on this occasion in his best voice, remains one of his finest achievements. Mr. Martinelli, when at his best, carries on the Caruso tradition in his *Radames*. New costumes, in some respects less Romanesque than the old, brightened the performance. The chorus sang rousingly well. Mr. Moranzoni conducted with much zest, and the stage was well handled by the new director, Wilhelm von Wymetal, and his assistants. The audience could scarcely have been larger, and it reacted with spontaneous enthusiasm to the fine singing of the two new women artists and to some of the tenor's ringing top tones. O. T.

New Tenor in "Walküre"

Two of the Metropolitan's new German singers were in the cast which competed with Artur Bodanzky and the orchestra in the season's first performance of any one of the Wagner music-dramas. Thursday evening's "Die Walküre" was the occasion for the début of Curt Taucher, a Teutonic tenor, who has come to take over the parts last year entrusted to Johannes Sembach; and also served to bring forward the big bass, Paul Bender, in the part of *Hunding*, his second rôle at the Metropolitan. Otherwise the cast was a familiar one, with Margaret Matzenauer coping as best a contralto may with the higher phrases of the music given to *Brünnhilde*; with Maria Jeritza a highly pictorial but not always vocally lovely *Sieglinde*; with Clarence Whitehill again one of the noblest of all

(Continued on page 40)

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HEAR AMERICAN ARTISTS FIRST

National Federation of Music Clubs Marches on to Proud Destiny with New Motto

Mrs. John F. Lyons, President, Tells Story of Great Progress and of Preparations for Further Advancement of Music

By G. W. Harris

Equal Opportunity for Musicians, with Encouragement for Native Composers and Artists

THE National Federation of Music Clubs to-day numbers on its roster approximately 1300 organizations spread throughout every State in the Union and representing an individual membership of more than 100,000 persons. The bare statement of this fact stirs the imagination. What a great and splendid work for the cultivation and advancement of music in America should be possible of accomplishment by this unprecedented organization. Under its present administration the Federation has made greater gains in membership and accomplished more constructive work both for the art of music and for the service of the public than ever before in its history.

At the meeting of the Executive Board of the Federation, held in Philadelphia Nov. 14-18, its officers took counsel together on plans for the immediate future and from one another gained fresh inspiration and enthusiasm for the tasks they have set themselves. "A music club in every city, in every county, in every state in the Union" is the motto of the Federation and the goal toward which it has been working for several years. Now, its officers believe, it is time for its component clubs and the state and national organizations to outline a policy to sponsor American art and American musicians and to adopt a new motto (not to supplant the old one, but to supplement it), "Equal opportunity for all good musicians, but America first."

The Board has definitely adopted this policy and is ready to point the way, through the state organizations. Believing that "America's art should come first in our efforts to become a musical nation," it has decided to ask all the musical clubs of the country to pledge themselves to uphold, encourage, develop and listen to American artists. All the musical programs of the Federation's Biennial Convention, to be held at Asheville, N. C., next June—a whole week of programs—will be devoted to music written by American composers and presented by American artists. And setting this example, it will institute a nation-wide campaign to put American artists to the fore—to give them an equal opportunity and the first opportunity. It will endeavor to induce all the musical clubs to pledge themselves to have at least fifty per cent of all their musical programs given by American artists.

Mrs. Lyons Sees Federation Grow

In its president, Mrs. John F. Lyons, of Fort Worth, Texas, the Federation has an executive of rare and great ability, who is not only a woman of charming personality but of large mental grasp and forward looking vision. After presiding over the sessions of the Executive Board of the Federation in Philadelphia, Mrs. Lyons came to New York for a visit of a few days last week. One could not converse with her for ten minutes without being impressed by her breadth of vision, her knowledge and grasp of the whole musical and club situation throughout the country, her sincerity of purpose and her tireless energy, or without catching something of her enthusiasm for community service by the advancement of music and the fortunes of American musicians. And one knew that she spoke simple truth when she declared that she cared naught for personal publicity and did not want it, but that there could not be too much publicity for the aims, purposes, work and progress of the Federation.

"First of all," said Mrs. Lyons in the course of an informal talk, "I should like to emphasize the fact that membership in the National Federation of Music Clubs is not restricted to women's clubs.



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MRS. JOHN F. LYONS

Of Fort Worth, Tex., Who Has Brought to the Practical Idealism of Her Work, as President of the National Federation of Music Clubs, an Inspiring Personality and Unsparring Devotion

Our charter permits the admission of all kinds of organizations for the promotion of music, and we include in our membership many different kinds of societies, bodies and groups made up of men as well as women. The St. Louis Orchestra and the Los Angeles Symphony, as well as several other such organizations, are now members.

"Throughout the last year we have had a gradual and consistent growth, month by month, that has been most gratifying. More than 400 musical clubs have become new members in the course of the year thus far. And this gain has been due to the indefatigable and con-

scientious work of my fellow officers. We have a perfectly wonderful treasurer in Mrs. J. Herbert Stapleton, whose work has been invaluable. Our Extension Chairman, Mrs. Cecil Frankel, of California, has done excellent work the whole twelve months—she stays on the job all the time. Her campaign for club memberships and the *Official Bulletin* have been strong factors in keeping the clubs together and interested.

"While we now have approximately 1300 clubs in the Federation, there are in the country about 1200 other music clubs that are not federated—we know of that many. We shall not gain full strength

until we get all the clubs working together, and not only do we aim at getting all existing clubs to work together, but we want to form many new clubs.

Preparing the Next Generation

"The work of the Junior Department, under direction of Mrs. William John Hall, has already gone beyond our greatest expectations. This, of course, is the most hopeful indication for the future both of the Federation and of the cause of good music. The children who come into the junior and juvenile clubs will grow into the idea and the work of this great movement gradually, and they will form the Federation of the next generation and a tremendous force for the advancement of music.

"We shall never have a really musical America until we get a proper recognition of music in our public schools and credit given for work in music. It is not generally known perhaps, but our colleges are waking up to the importance of this. Mills College, in California, of which Dr. Aurelia Henry Rinehart is president, now permits its students to substitute harmony for mathematics.

"While it is not solely responsible, the influence which the music clubs have brought to bear has had a great deal to do with increasing the recognition of music in the schools. The great difficulty still is to get any new idea into the heads of the narrow-minded school boards and supervisors of the smaller towns and country districts. They do not want any 'fads and frills' taught in the schools. They do not 'see the value of wasting the time of the children with such an impractical subject as music.'

"Of course we do not wish to waste any pupil's time on any impractical subject, but the object of education is to fit our children for the business of life, for the work they are to undertake after they leave school. We have made some advance—we already have manual training in our public schools. Why shouldn't we also provide some rudimentary training for the boy who is to make music his life-work, as well as for the boy who is to become a carpenter, or a plumber, or a lawyer, or a doctor? The big thing that we should like to get to the people is the important part that music is, or should be, in our life. There is a very small percentage of people who really love good music, but we believe that in almost everybody there is something that will respond to good music.

Clubs Stand for Service

"The time has gone by for the notion that the music club exists for the self-improvement or the entertainment of its members. The basic idea of the music club of to-day is service—service to the community and to the cause of music. And that is the idea that the Federation is trying to get across to all the music clubs in the land.

"An important fact which we must always recognize in an organization of this kind is that we have to rely on voluntary workers. But the workers are taking hold in ever increasing numbers and with steadily growing zeal. To get the idea of service through music is to realize the value of music in American life. The clubs are coming in rapidly. Instead of holding to the old attitude of 'we'll wait and see if it is worth while,' more and more of them are coming to realize that they can do more together than separately.

"The lively and growing interest in the work of the Federation was shown, I think, by the attendance at the meeting of the Board in Philadelphia last week. There were present at that meeting thirty-three members of the Board, out of a possible forty-five. The meeting was also attended by eight state presidents and two committee chairmen who are not members of the Board. And these women came at their own expense all the way from California, North Dakota, Arizona, Texas, Florida, Virginia, North and South Carolina, besides from Eastern

A PARTIAL SUMMARY of the musical forces of the United States made by Mrs. William Arms Fisher, First Vice-President of the National Federation of Music Clubs, in a statement printed on page 11 shows:

Fourteen Symphony Orchestras, of which only one recognizes an American conductor.

Five recognized Opera Associations, in which less than one-fourth of the principals, chorus members, and managing personnel are Americans. Less than one-quarter of the millions of dollars spent for opera every year goes to American talent.

Three hundred and eleven Orchestras, exclusive of public school and theater orchestras.

The National Federation of Music Clubs, made up of 1,300 local organizations with a total membership of more than 100,000, is starting a nation-wide campaign to insure "Equal opportunity to American artists, and American artists first," and to pledge the 6,000 Music Supervisors of the country its assistance to give the best musical instruction obtainable to the children in the public schools and to create public sentiment in their behalf.

[Continued on page 11]

OPERA ENGAGEMENT CLOSSES IN SEATTLE

Johanna Gadski and Anatole Berezovsky Sing—Local Artists Heard

By David Scheetz Craig

SEATTLE, Nov. 25.—Concluding a return engagement of three weeks, the American Light Opera Company, under the direction of Rex Reynolds, gave a week of repertoire which included "Mikado," "Bohemian Girl," "Martha" and other operas. The company has added two promising local singers to its cast, Marie Danks, contralto, a pupil of Clara M. Hartle, and Laurence T. Mayer, baritone, a pupil of Frederic Powell.

The appearance of Johanna Gadski in Seattle drew a large and enthusiastic audience which acclaimed her unfailing art. Margaret Hughes was her accompanist.

Anatole Berezovsky, Russian tenor, revealed artistic qualities in a recent recital, in which he was assisted by the Columbia Theater Orchestra, under the baton of Liborius Hauptmann, who also played the accompaniments for the singer.

Magnus Peterson, tenor, and Euphemie and Bernadette Campbell, pianists, appeared before the Ladies' Musical Club on Nov. 13.

Louise Van Ogle gave the fifth of her series of lecture-recitals at the Cornish School on Nov. 13. Three Spanish one-act plays were discussed.

Marie Gashweiler inaugurated a series of studio twilight musicales on Nov. 19.

The following participated in the program: Doris Hinton, Jean Black, Edith Beretta, Maybelle Darud and Marion Edson.

LOS ANGELES ORCHESTRA BEGINS SAN DIEGO SERIES

Rothwell's Forces to Give Concerts for Schools—D'Alvarez Greeted in Recital

SAN DIEGO, CAL., Nov. 25.—The opening concert of the Philharmonic course was given Monday evening by the Los Angeles Philharmonic under the baton of Walter Henry Rothwell. A capacity house greeted the organization and the program was one of the finest yet presented here by these players. Mr. Rothwell conducted with distinguished musicianship. The soloist was André Marquerre, flautist, who played the obbligate in "The Dance of the Blessed Spirits" by Gluck-Mottl. Other numbers were the Tchaikovsky Sixth Symphony; Glazounoff's "Scènes de Ballet"; and Weber's "Der Freischütz" Overture.

On Tuesday evening the Amphion Club presented Marguerite D'Alvarez in recital at the Spreckels Theater. San Diegans were warm in their praise of this artist in her initial concert in this city. Present day songs made up her program except for her last group which included two Spanish songs and two arias from "Carmen." It was in this last number that Mme. D'Alvarez displayed her most vivid interpretations. She was assisted by Lois Maier, accompanist, who also appeared in a solo group.

San Diego schools are very enthusiastic over two announcements made public this week. Through the courtesy of John Hamilton, president of the local Philharmonic Society, and Walter A. Clark, founder of the Los Angeles Philharmonic, the pupils of the local schools will be offered a series of four concerts at a very small charge. These concerts will precede those given by the Los Angeles Philharmonic in its series here after the first of the year. Superintendent Henry C. Johnson also announced that six new pianos had been purchased and would be distributed among the schools of the city.

W. F. REYER.

SCHOOL FORCES APPEAR

Richmond, Ind., Choir and Orchestra in Concert-Organ Recital

RICHMOND, IND., Nov. 25.—Ernest Hesser, baritone, was the soloist at the second monthly concert of the Richmond High School Orchestra on Nov. 10, in the auditorium of the High School. J. E. Maddy, supervisor of music in the public schools, was the conductor. The concert was highly interesting, and there were many encores. One of the features of the program was the singing of the High School Apollo Chorus in two numbers, and a woodwind quartet, which played two pieces by MacDowell arranged by Mr. Maddy.

Dr. Minor C. Baldwin gave an organ recital in St. Mary's Church of this city recently. Samuel B. Garton was the vocal soloist. The Church was filled.

ESTHER GRIFFIN WHITE.

A Correction

Through a typographical error, Mrs. Raymond Havens of Kansas City was wrongly described in MUSICAL AMERICA of Nov. 25, in the notice of a St. Louis concert, as a "negro soprano." The word "negro" was a misprint for "mezzo."

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OPEN PORTLAND SYMPHONY'S YEAR

Royal Dadmun Soloist with Denton's Forces—Extend Educational Program

By Irene Campbell

PORTLAND, ORE., Nov. 25.—The Portland Symphony gave the first concert of its twelfth season before a large audience at the Heilig Theater on Nov. 15. Royal Dadmun, baritone, assisting artist, sang the aria "Eri Tu" from Verdi's "Ballo in Maschera" with splendid dramatic effect; Moussorgsky's "Song of the Flea"; "The Last Hour" by A. Walter Kramer and "Travelin' to de Grave," a Negro spiritual arranged by William Reddick and dedicated to the artist. Marion Sims was an excellent accompanist. Mr. Dadmun's Northwest tour is under the management of Steers-Coman of this city.

The orchestral numbers included Dvorak's "New World" Symphony; Mendelssohn's Overture "Ruy Blas" and part of Delibes' "Sylvia" Suite. The work of the organization, under Carl Denton's baton, showed artistic finish. Interesting program notes by Frederick W. Goodrich were again a feature of the concert. The first violin section of the orchestra has been increased. J. F. N. Colburn is again concert manager.

The educational program of the symphony has proved continuously successful. Mrs. Donald Spencer, business manager, who is the prime mover in this work, has laid out a more extensive program than ever for the coming season. The first of the series of lectures arranged by the Portland Center of the University of Oregon was given on Nov. 10 at the recital hall of Sherman, Clay and Co., by Dr. John Landsbury, dean of music of the University of Oregon. His lecture on the first program was greatly appreciated by a large audience.

Another educational aid sponsored by the orchestra management was a series of articles on the various instruments of the orchestra, which were featured in the daily papers from Nov. 6 to 15. These articles were accompanied each day by illustrations of the instruments described. The educational bulletin prepared by a committee of the Oregon Music Teachers' Association and issued by the Symphony Society are in demand by teachers and music students, and proved a big help to the 1400 school children who were the guests of the orchestra at its final rehearsal.

COMPOSERS IN PASADENA

Arthur Farwell and Henry Cowell Appear Before Tuesday Musicales

PASADENA, CAL., Nov. 25.—Arthur Farwell and Henry Cowell were guest artists at the meeting of the Tuesday Musicales on Nov. 14 at the Y. W. C. A. music room, and works by these two composers were featured on a program devoted to modern American music. Mr. Farwell gave a half-hour's talk on the development and evolution of music in

America. Mrs. Norman Hassler, soprano, artistically sang two of his songs, to the sympathetic accompaniment of Sarah Coleman Bragdon.

Mr. Cowell played several of his own works for piano, including a Trilogy on Irish Myths. A feature of his work is the use of what he terms "tone clusters," or tones so played as to produce impressive dissonant effects with a sense of sequence and ultimate harmony. These tone clusters sometimes cover two or three octaves. Songs by Mr. Cowell were sung by Alberta Hanna, mezzo-soprano. There was a capacity audience.

Mr. Farwell came to Pasadena to receive for the second year the composers' fellowship established a couple of years ago by the Pasadena Music and Art Association.

Mildred Marsh, pianist, appeared with Mr. and Mrs. Henry Svedrofsky, violinists, as assisting artists, on Nov. 15 in a fine recital at the Vista del Arroyo. Miss Marsh played with insight and capable technique numbers by Chopin and MacDowell, and was also heard with Mr. and Mrs. Svedrofsky in the Bach Concerto for Two Violins. The two violinists also played solos with refinement and skill. Mr. Svedrofsky is assistant concertmaster of the Philharmonic Orchestra. Miss Marsh has opened a studio in Pasadena.

MARJORIE SINCLAIR.

Marie Tiffany Sings with Fort Collins Chorus

FORT COLLINS, COL., Nov. 25.—With Marie Tiffany as soloist, the Community Chorus of Fort Collins presented its annual fall program at the Empress Theater on Nov. 15. The work of the Metropolitan Opera soprano and of the chorus under Matthew Auld's direction was excellent. Miss Tiffany, who was accompanied by Zella Cole Lof, won the admiration of her hearers and granted seven encores. The chorus sang only two numbers, but gave them in a thoroughly finished manner. Mrs. Fred Larimer was accompanist for the chorus.

E. A. HANCOCK.

Oklahoma City Hears "Impresario"

OKLAHOMA CITY, Nov. 25.—One of the most charming entertainments given in Oklahoma City this season was the presentation of "The Impresario" in the High School Auditorium with Percy Hemus, supported by a well selected cast, including Thomas McGranahan, Lottice Howell, Hazel Huntington and Francis Tyler. The performance was under the local direction of Hathaway Harper.

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Erno Rapee, Conductor

Capitol Ballet Corps

With Alexander Oumansky, Mlle. Gambarelli, Doris Niles and Thalia Zanon.

Soloists: Evelyn Herbert, Betsy Ayres, Melanie Dowd, William Robyn and Erik Bye.

Dementia Americana "Kitten on the Keys" Confrey, Oumansky and Zanon.

Presentations by Rothafel



Dear MUSICAL AMERICA:

There is a sight which is witnessed at long intervals in this good city of New York that can never be forgotten. It is when the audience at the Metropolitan crowds the house from floor to ceiling, and, in honor of some distinguished personage, suddenly rises to its feet and joins in singing patriotic music. We had this experience during the war, then when Maeterlinck came, and we had it the other afternoon when, during a performance of "Mefistofele," the house rose to do honor to Clemenceau, "The Tiger" as he is called, who had come over to us with the laudable purpose of making us better understand the situation in which France finds herself to-day.

Clemenceau's appearance in the opera house was not unexpected, as William Guard, the press representative, had come before the curtain and had announced that he would make his appearance. The reception the distinguished Frenchman got should have been evidence that the American people appreciate the sentiment which brought him here after a lapse of nearly sixty years from the time when he was a teacher in a girls' school on the Hudson, where he found the lady whom he married. True, a few did not rise even when the "Marseillaise" was played and sung by the audience, but they did rise for the "Star-Spangled Banner."

As Clemenceau came into Gatti's box, the artists were taking a curtain call, in which, of course, Chaliapin appeared. When Clemenceau came to the front of the box, the artists pointed to him, but Chaliapin was not among them. Some thought this was deliberate on the part of the Russian bass and due to the fact that he had been refused a visé to his passport for Paris and thus showed his resentment. As a matter of fact, Chaliapin, after taking two curtain calls, had rushed to his dressing room just before Clemenceau appeared, in order to change his costume for the next act. He is too great an artist, too fine a character and indeed too much a gentleman to have shown any feeling at that time.

With regard to Chaliapin's representation of "Mefistofele," it seemed to me that he was at his best in the "Prologue," where he defies the Lord and announces that he is "the spirit who denies." Of his conception of the rôle, let me say with all due deference to the wide allowance that must be permitted an artist of his distinction, that I cannot agree with it. It is not in the spirit of Goethe's poem, nor do I think that it is the spirit of Boito's work, which is founded on that poem. Chaliapin makes Mefistofele a hideous, discordant and horrible presentation of good and evil. The genial, humorous, witty devil of fable and poem have no place either in his make-up or in his manner. Indeed, he is such a horror that we consider the superstitions of the

medieval age in which the story of *Faust* is placed, the good people of the town would have yelled bloody murder and promptly taken to the woods at the first sight of him. As for *Faust*, he would have rushed out to the first available priest to confess his sins and get absolution.

Chaliapin's conception is theatric rather than dramatic. It is absolutely lacking in poetry and charm. Thus it fails in the essential factor that Mefistofele was presumed to represent and that is to make himself delightfully attractive. This was particularly shown in the scene in the Brocken, which, while wonderfully staged, tended to arouse a feeling of aversion. How could such a scene have seduced *Faust* or caused him to fall from the path of virtue?

This scene, too, did not appear to me to be as effective as when Chaliapin was here before and appeared in the rôle. Then he was shown mounted on a rock at the back of the stage, half nude, shaking his whip. Now his throne is placed at the side, so as to permit a little more freedom for the ballet, but it detracts from his opportunity to dominate as he did before.

His is nevertheless a masterful performance. It is the performance of a great artist, towering not alone physically but mentally and in a sense artistically, but it fails primarily, as I said, in that it represents the horrible where it should represent the gracious, the alluring, the seductive to lead man astray.

The press reviews were naturally very enthusiastic. They all accepted Chaliapin's performance and his characterization of the rôle. Some, however, very properly noticed the great basso's tendency to get away from the music of the score at times and use the *parlando*, that is speaking rather than singing the words. This is an additional reason why I insist that his performance is more theatric than dramatic. It certainly cannot be called a vocal triumph from a musical point of view. All of which leads me to say that while in "Boris" and other rôles Chaliapin towers as an artist, he needs the situation given in the operas in which he appears so much that I cannot fancy him a success on the concert stage, where he would be without the adjuncts which give him the power to be effective.

All the papers gave great praise to Gigli for his *Faust*, which while lacking a little in dramatic intensity, was a wonderful exhibition of beautiful singing and thus in strong contrast to Chaliapin's performance.

What puzzled me in the reviews of the daily papers was the absence of any just reference to the really beautiful performance of Mme. Frances Alda, who appeared as *Margherita*. She looked charming, her costume was tasteful—it always is that as well as correct for the rôle. In the prison scene she sang remarkably well. It is true, she has not a great voice, but it is adequate for the rôles in which she appears, and, on this occasion, she sang so well that it distinctly deserved recognition, and yet, beyond recording the fact that she appeared, not a daily paper gave her a good word except, I think the critic of the *Evening Journal*. What's the matter? Has, for some reason or other, Mme. Alda become *persona non grata* to the critics?

Peralta, who appeared as *Helen*, also deserved a good word, which, by the bye, she did not get.

In the newspaper notices some very curious breaks were made. Max Smith of the *New York American* was made to say that Clemenceau's appearance at the performance had been properly prepared by "Mrs. William Guard." While those who have had the pleasure of meeting the wife of the debonair press representative of the Met know her as a very handsome and brilliant woman, she did not appear on this occasion, though she is quite able to hold her own on as well as off the stage. Mons. Billie knows that.

The *Tribune*, I think, stated that Clemenceau appeared in the box of "Mr. Gath." Evidently the proof reader is not yet familiar with the name of the distinguished impresario.

However, these mistakes will happen with the best publications, as witness the *New York Times*, which not long ago published a picture of John Powell, the distinguished piano virtuoso, and declared him to be a violinist, and an early edition of an evening paper announced the arrival in this country the other day with Muzio of Antonio Scotti, "the impresario of the Chicago Opera Company." Now it seemed to me that we

heard Scotti in the flesh as *Scarpia* that night, but perhaps that was his astral body, or was it his astral body which came on the steamer with Muzio? Evidently, as in "Pinafore," they had mixed those children up and had mistaken Ottavia Scotti, Mme. Muzio's manager, for Antonio Scotti of the Metropolitan.

However, the eminent critic of the *Boston American* surpassed them all by announcing in a review of "Bohème" by the San Carlo Opera Company that Anna Fittiu, who "portrayed the frail, anemic *Mimi* faithfully and artistically," is "a petite, winsome Japanese soprano."

My enjoyment of the opera was somewhat disturbed through the amorous dalliance between a lady and a gentleman, both evidently Italians, who sat in front of me. The lady made desperate love to the gentleman all through the opera, even when the lights were on. She evidently forgot that she was not in her boudoir.

Couldn't help hearing Mme. Jeritza discussed by a couple of ladies near me. They had spied the noted Viennese soprano a few rows ahead. One of the ladies insisted that she did not have the same effect with the audience upon the first night of the opera season. One of them wondered whether her wonderful blonde hair was real. The other lady insisted that she knew it was.

They admitted she had beautiful blue eyes, but discussed her nose, which, one declared, was open to criticism. Both, however, agreed that she had a delightful smile and appeared much older off the stage than on. Would the Jeritza craze last? One said she thought it wouldn't. The conversation continued and was only interrupted by the timely arrival of Clemenceau.

Apropos of Jeritza, I was heartened to notice that Max Smith of the *American*, whom I consider to be a very fair as well as capable critic, wrote about her first appearance as *Tosca* much on the lines that I did. He said that "it must be admitted that the famous Viennese soprano was less convincing, less stimulating, less compelling than in her previous impersonations of *Floria*. Obviously, much of her impulsiveness, her spontaneity, her real or apparent absence of premeditation, had forsaken her. A note of self-consciousness, of studied artifice obtruded disconcertingly throughout the first act."

This reveals the attitude of the critics which I expected not alone in the case of Mme. Jeritza but in the case of any newcomer of distinction, namely, that the first performances are written off by the critics with regard to the general effect made by the artist. It is only later on that criticism as to the artist, particularly with regard to the artist's vocal as well as dramatic work begins to appear.

This is but fair, namely, that the artist should be first received with as much generous encouragement as possible, but later must stand the fire of criticism, which is both competent and timely, and also that the newcomer must stand up against comparison with the many great artists who have appeared at the Metropolitan in years gone by.

Henderson of the *Herald* criticized Mme. Jeritza's dress, which in "Tosca," as you may recall, aroused criticism before. As he says, "Hitherto it has been customary for *Tosca* to arrive in the sanctuary clad as if out for an afternoon airing in her carriage. A picture hat has always accompanied the lady. Mme. Jeritza wears a blue frock which was assuredly never made for street or carriage wear. It is a house gown if anything, and the bag which she carries advertises the housewife in every stitch. The scarf thrown over the singer's head can hardly be accepted as the sort of thing a famous artist would assume when about to pass through the streets of a city in which she was well known. Yet when Mme. Jeritza first sang *Tosca* here she entered the church bareheaded and only reluctantly adopted the flimsy covering when told that people in this country knew that Roman ladies did not follow the fashions of the contadini."

"Now," says Henderson, "the opera-goer may object to comment of this kind on the ground that what Mme. Jeritza wears on her shining locks is of no importance, provided she sings well and delineates the passions of the heroine."

As Henderson says, if it does not matter what the soprano wears on her head, then it makes no difference what she wears at all. She might just as well enter the church in a tea gown and be done with it.

Viafora's Pen Studies



Paolo Gallico Doing Things to "The Apocalypse" but Not in the Manner of "Four Horsemen" Literature. The Composer's Dramatic Oratorio—First in the Federated Clubs \$5,000 Prize Contest—Was Presented in New York Last Week

Mr. Henderson might have gone a step further and said that the power of the artist to depict a character, which character is cast in a certain place at a certain time, under certain surroundings, depends largely upon that artist entering into the spirit of the rôle, and, if the artist shows by her costume that she has no conception of the character, it will follow logically that she will not give the rôle itself the inspired representation that it should have. It is precisely in their care of the least thing pertaining to their rôles that artists like Scotti show that they are truly great. They want every little detail to conform to the period in which the rôle is given.

All of which leads me directly and logically to the appearance among us of Mme. Cecile Sorel, the leading French actress of the *Comédie Française*, which has been giving performances here for a season of two weeks. The press has been enthusiastic with regard to this company, but it has not laid sufficient emphasis on the fact that in playing *Camille*, a character made immortal by Dumas and belonging to a time removed by several decades from our own, Mme. Sorel appeared in the latest French creations. According to newspaper report, her hat cost a million and the emeralds and pearls were insured for six millions of francs.

Now, while the news that Mme. Sorel would wear as *Camille* the latest French frocks no doubt attracted many a society lady to see the latest French frocks and try and carry them in her mind when she went to her dressmaker for more clothes, it was not *Camille*. It showed very distinctly that either Mme. Cecile Sorel of the *Comédie Française* has a very poor idea of our knowledge of the fitness of things or else that she is a clever actress rather than a great artist.

However, the visit of the *Comédie Française* to this city should be welcomed, inasmuch as it shows us very distinctly the two main lines on which the French stage differs from our own. The brightness and intelligence of the French actors and actresses are very largely due to the fact that they are constantly changing the rôles in which they appear. The *Comédie Française* and indeed nearly all dramatic companies of note in foreign cities do not have their talent benumbed by the terrible long runs known in the United States and also in England, by the bye. How is it possible for an actor or actress to be anything but mechanical when they play the same rôle, do the same things, say the same things night after night, after night?

Did you notice what poor Frank Bacon said just before he died the other day? "I am so tired," he gasped. After carrying the play, "Lightnin'," in his pocket for ten years, unable to find a producer, he made such a hit when it was produced that he thereupon played it two thousand consecutive times. Do you wonder it killed him and that he was "so tired" when he died?

The other point of distinction between the members of the *Comédie Française* and their method of playing and our own is that under their rules, which like the laws of the Medes and Persians altereth not, everything is fixed. The leading

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

lady moves on certain defined lines on the stage, so does the leading man and also those in the secondary rôles. These lines I believe are chalk-marked. The action, the diction, everything is prescribed by inherited tradition. There is absolutely no individuality possible. Everything is done according to rule. Every step is calculated—every action, every movement of the hands or feet. In other words, the Comédie Française shows us a lot of talented human marionettes pulled by strings that have been arranged in the dim mystery of the past. It is very wonderful—the action moves with marvelous smoothness, but it is only the action of human marionettes after all.

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As usual, there are rumors of trouble in the Chicago Opera Association. It seems that Mr. Shaw, the business manager, has a contract for the season, which contract shows that he is to receive \$22,000, with a commission of five per cent, on all that he saves for the company by cutting salaries. The artists claim that it is this commission which has caused him to do the severe cutting he has been doing.

It seems to me that Mr. Shaw's job was made necessary by the fact that every season there has been a tremendous deficit, so that the effort to put the Chicago Opera on something like a reasonable business basis is to be commended. Nothing can stabilize good opera more than getting it on a good business basis. Furthermore, Mr. Shaw is simply adopting the plan that Gatti has been pursuing, namely, to gauge the salaries of artists by their power to draw audiences.

Among those who have not only resisted a cut but insisted on more is Galli-Curci, who said she wouldn't come on unless they raised her fee \$500; so she is now getting \$3,500 a performance. That is all right, because she draws the money.

There seems to have been trouble also with regard to the score of "Snégour-otchka"—"The Snow Maiden"—which was only shipped across when Polacco, so the story goes, put up \$500 to secure it when he was in Paris and found that it had not yet been sent.

Then there was trouble between the business management of the Chicago people and George Maxwell of Ricordi's, so that for a time it appeared that none of the Puccini operas could be given. However, that was happily arranged.

With regard to the report of trouble between Polacco and Hageman, who was for some time, you know, at the Metropolitan, I don't take much stock of it, for the reason that it was through Polacco that Hageman got into the Chicago Company, where he will no doubt do good work.

Somebody has been sending the papers in Italy reports that Polacco was out of the Chicago Company and that the new Italian conductor was leaving for America while Polacco would return to Italy. I don't think there is any truth in this story.

Another bit of gossip is to the effect that Mary McCormic, the young soprano, has great power in the opera house, and people are wondering why. Anyway, friend Shaw may be quite certain that he is occupying an important position with a leading opera company because he has just been sued for \$100,000 by Aurelio Fabiani, former first violin. 'Tis a lovely row!

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Did you notice that Clemenceau took great pains, amid all his various engagements, to get the acoustic of the Metropolitan Opera House where he was to deliver his main address? His long experience as a speaker had taught him that the acoustics of different auditoriums vary greatly and that it is the part of wisdom to find out beforehand what the acoustic of a place is. Even many of the artists do not realize the importance of this. Hence they come on the stage and have to sing or play without the least idea as to whether their voice or the musical instrument that they use will carry sufficiently to be heard to advantage.

I knew a public speaker who would rather miss his dinner when he arrived in a town than not to go to the place where he was to speak and test out the acoustic. For this purpose he would have a friend or two go with him. He would place one at the end of the orchestra

seats, one in the dress circle and another, if there was one, in the gallery. Then he would say a few words. If he was distinctly heard by the man at the back of the orchestra seats, he knew that the rest of the people between the stage and the man would hear him. The same was true of the other parts of the house. But if the man at the back did not hear him, it was likely that it would be perhaps only the first front rows that would hear him, and, while there is a difference in the acoustic of an empty house and a house which is filled with auditors at night, you can get a fair idea of the volume of tone and the pitch of the voice that you must use in order to be plainly heard.

There are artists even of distinction who sometimes fail in making the effect they should because they do not pay any attention to this very important matter. There are auditoriums where a whisper can be plainly heard. There are other auditoriums where it is necessary to use a considerable volume of tone to be heard by those in the rear seats.

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In one of the reports on Clemenceau's address at the Metropolitan, the writer stated that everybody who was anybody in New York was there. Permit me to say that there were a few representative people at the performance of the Comédie Française; that there were a few people of note at the concert of the Philadelphia Orchestra that night in Carnegie Hall to hear Brahms' Fourth Symphony and especially to hear Elgar's Concerto for 'cello played wonderfully by Jean Gerardy. This was the first time this concerto has been given in New York, though it was written some few years ago. It was first played in London by Felix Salmond, the English 'cellist who recently made his début here with such success. There were also just a few people of note at various recitals, but these evidently did not count in the opinion of the writer who wrote of M. Clemenceau's address at the Metropolitan.

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Just about the time Edward Johnson, the tenor, was making a phenomenal success at the Metropolitan—he aroused enthusiasm in "L'Amore de Tre Re" as he did in "Boris"—Charles Marshall made a sensation on the opening night in Chicago. The report says that he held up the opera for several minutes after his "Celeste Aida," something that had not been heard of on the Auditorium stage.

And then they say we have no American tenors. Besides Johnson and Marshall, there is Orville Harrold, Mario Chamlee and Riccardo Martin, who was the standard bearer of them all a few years ago and who is still doing good work.

Writing about tenors, reminds me that in the foyer the other day at the Metropolitan, I met Henkel, who used to be connected with that institution. Henkel is now acting as manager for Martinelli and some other artists. He deplored the poor judgment shown by some of the managers and gave as an instance the fact that no less than four tenors descended in one week upon Detroit, among whom were Martinelli, Crimi, Riccardo Martin and one other whose name I have forgotten. As Henkel said, when the managers arrange their dates so poorly, the result is that some artists naturally suffer. The issue can only be met by a little team work among the managers in their own interest.

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Mme. Schumann Heink said recently that there is an electric current called magnetism which runs between the singer and audience by which the artist can sway the feelings of those before him, and that there is exhilaration to the artist in the exercise of this power which will help on a long concert tour to keep up enthusiasm for engagements evening after evening after days of hard travel.

This is all very well with the magnetism of a Schumann Heink, which she exudes because she is a splendid woman as well as a great artist and singer, but how many have it? Only those who sympathize with humanity and consider their audience before they consider themselves.

There are some who are so intense in their work that they do not make the appeal they might. One of such who occurs to me at the present moment is a very talented and charming pianist. When she plays, she becomes so intense, so full of nervousity as well as virtuosity that she often creates a feeling of strain in the minds of her auditors, whereas a woman like Schumann Heink and other great artists create a feeling of ease so that you can lay back, give yourself up absolutely to music and enjoy it.

In the case of the pianist referred to,

the trouble lies in an exaggerated sense of personality which produces nervous tension and which naturally is reflected on the audience by that very sympathy of which Mme. Schumann Heink speaks so eloquently.

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Ernest Newman, the noted English critic, has heard a new quartet by Mme. Schnitzer, the talented Swiss pianist now in London. He says of her—which she will read with surprise—that she is "a young lady who may be remembered by those with a good memory for the little things of the dead past as one of the group of the 'French six,' about whom there was some chatter two or three years ago," to which I would reply that Mme. Schnitzer is a very fine musician, happily married to a distinguished physician and is one of the really great artists.

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The lady was musical. The man, a typical New York business man, was not. He admitted that he did not enjoy grand opera. The lady doted on it. So one evening, after great persuasion, the man agreed to accompany his wife, for the sake of peace and quiet, to the opera, which was "Tristan und Isolde." He did not understand it. Poor devil, how could he? He was bored—terribly bored, and took a mental oath right there and then that he never would endure that torture again. So during one of the quiet moments that preceded thunderous applause he said in a voice loud enough to be heard: "Margot, that's the best thing Sousa ever wrote." They say that two ladies in front were inclined to faint. At any rate, his wife never asked him to go to the opera again.

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Mme. Delia Valeri, the noted vocal teacher, is happy, and the reason for her happiness is that Suzanne Keener, a coloratura soprano and pupil of hers, has been successful with the Metropolitan Opera Company. The young lady is only just out of her teens, but has already sung at the Metropolitan in scenes from "Lucia" and "Rigoletto," given in concert form on Sunday nights. She made a success last spring at the New York Festival and the other day when she sang with Gigli and De Luca at the Biltmore concert and also at the Academy of Music in Brooklyn, when De Luca won what was nothing less than a triumph. Every time a young American girl taught by some distinguished teacher here succeeds, it is one more triumph for the American trained artist.

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Apropos, let me say that Edgar Varese has established a branch in Berlin of our International Composers' Guild. When recently interviewed, he said that music students did not need to go to Europe to get the best training to-day, and that they will find at home higher efficiency and more progressive instructors than in Europe.

Then he contrasted the attitude of the public in Germany and in this country and said: "The hardened musical arteries of Germany are most conspicuous at concerts where people listen intently to the time-worn favorites, but will not tolerate an innovation. In contrast to this the American music public shows eagerness and comprehension for the most diverse types of music, despite the fact that it is frequently imposed upon by fakers. American orchestras are the best in the world."

Evidence is accumulating all the time that intelligent people are beginning to appreciate the fact that this country is no longer the home of 100,000,000 musical barbarians, but that a very large percentage, perhaps larger than can be found elsewhere in the world, is competent to appreciate the best music given by the best artists, and that is why, as I said before, quite a number of people with distinguished European reputation have come here and fallen down.

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Mischa Elman, having told the world, probably through his press agent when he was in Europe, that he preferred English ladies, has evidently come to his senses now he is here, and has announced his intention to be married to a very charming American girl. The effect of the announcement on Jascha Heifetz is such that he will marry one of his countrywomen, a very lovely girl and musician whom he knew in Russia. She is at the present time studying piano in Berlin. Her main desire is to accompany Heifetz not only on the piano but through life.

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The Soviet government of Russia wants a national hymn and so has offered a prize. This prize consists of ten million rubles, a grand piano and twenty yards of a stuff called "the communist."

It is said that the twenty yards of stuff and the grand piano are worth more than the ten million rubles. A pupil of the Moscow Philharmonic College, Bekovitch, has gained the prize. He has offered to sell the whole of it, they say, for a limited amount of food and drink.

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It is sad to realize that Wilhelm Gericke, who did so much to bring the Boston Symphony to its highest efficiency during the thirteen years he was with it, is in great distress in Vienna. He is now in his seventy-eighth year. All that he had was invested, it seems, in Austrian securities which are virtually worthless to-day. Various concerts are to be given to raise a fund to help him. A number of the conductors, including Stokowski, Gabilowitsch, Monteux, Stock and Damrosch, have given \$500 each to the fund. Subscriptions may be sent to Walter Damrosch. As Richard Aldrich says in the *Times*, "It is a question not of giving but of paying a debt, for it was Gericke who made the Boston Symphony the marvelous body of players that it was."

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Incidentally the announcement is made that the Boston Symphony men on their trip from Montreal, Toronto and other cities were relieved, as they crossed the Canadian border into the United States, of 187 bottles, worth some \$1,600. The authorities did not arrest the gentlemen. They simply seized the liquor, which they will no doubt drink with added gusto.

Here is a problem in arithmetic which you may perhaps be interested in. How many bottles per man did those musicians carry?

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Misfortune, however, not alone fell upon the members of the Boston Symphony but upon that redoubtable organization known as the Elks Club, who at the end of one of their recent holiday outings on a steamship had their entire stock of fluids seized, a proceeding which was aggravated by the band that accompanied them playing "The End of a Perfect Day," says your

Mephisto

Aldo Franchetti Retained to Conduct San Carlo Opera

Aldo Franchetti, who has been appearing as guest conductor with the San Carlo Opera Company on its present tour, leading performances of "Madama Butterfly," "Rigoletto," "Trovatore" and "Cavalleria Rusticana," has been retained by Mr. Gallo for a period of thirty weeks next year.

City Symphony Concerts to Be Broadcast Over Twenty-five States

Wireless apparatus has been installed in the Manhattan Opera House for the broadcasting of the Sunday afternoon "Pop" concerts of the City Symphony of New York, Dirk Foch conductor. It is expected that programs will be heard in more than twenty-five states.

Cecil Arden Features Operatic Music in Potsdam Program

POTSDAM, N. Y., Nov. 25.—Cecil Arden sang on Nov. 21 at the Normal Auditorium, and had to acknowledge many recalls for a program which included "Del mio core," from Haydn's "Orfeo"; "Deh! Vieni," from Mozart's "Nozze di Figaro"; Arne's "Lass with the Delicate Air," "Il va Venir," from Halévy's "Juive"; and songs by Saint-Saëns, Massenet, Fauré, Buzzi-Peccia, Leon, and other composers. Frank Merrill Cram was accompanist.

HARRIET CRANE BRYANT.

Railroads Reduce Fares for Supervisors' Conference

BERLIN, OHIO, Nov. 25.—Karl W. Gehrkens, President of the Music Supervisors' National Conference, has announced that practically all the railroads in the country have granted a rate of a fare-and-a-half for the round trip in connection with the meeting of the Conference in Cleveland next April. Every music supervisor who pays his dues in advance will receive from the treasurer an identification certificate which entitles him to purchase tickets for himself and his family at the reduced rate.

Correct Speech the Road to Better Tone in Song

The Dual Art of the Vocalist—Student Finds Difficulty in Singing in English in Spite of Good Breathing—Few People Aware of Sounds They Use in Daily Talk—Value of the Vowels in Tone Production

By MAY LAIRD BROWN



ART is art because it is not nature, said a great poet-philosopher. Many an earnest student has realized the truth of this statement as applied to the art of singing without discovering the real relation of nature to art in his own case. He feels sure that a legitimate relation must exist, for every human being desires or has at some time tried to sing. A universal human impulse is the point of departure, but how far, or how radically must one depart from nature in order that art may result?

The would-be singer is encouraged by the emphatic generalization of the vocal profession that *tone is breath*, and begins his lessons with the sanguine expectation of qualifying for opera or the concert platform within a year. All good teachers discourage this expectation, but the student knows that he has breathed all his life: he feels therefore that if tone is dependent upon breath alone, singing must be far simpler than is usually admitted. Perhaps his teacher is a foreigner who cannot be expected to understand the lively minds of Americans nor their habit of going directly to the goal. If he is American he may sympathize with or even share the practical utilitarianism of his pupil.

In either case while the student is learning to breathe in a new way, or to adapt his natural breathing to the requirements of tone production, his mind is happily distracted from his difficulties by the new world of art opening before him. He had known nothing of the musical past, and his tastes are those of a well-meaning young savage, but slowly

he learns to tolerate and at last to love the suave old airs of Pergolesi, Lotti, Gluck and those of Handel which may be sung in Italian, for he experiences inexplicable difficulty in singing his own language. He cannot sing even the cheaper English songs, craved by his youth, distinctly enough to satisfy unflattering relatives, and as he has talked all his life he feels aggrieved and puzzled. Why should the act of singing prevent his normal pronunciation of his mother tongue? Why should the distinctness for which he now strives ruin his tone in many phrases in spite of his good breathing?

Importance of Vowels

He carries the problem to his vocal teacher and is perhaps told for the thousandth time that good breathing creates correct conditions at the larynx as well as the open throat and freedom of the back of the tongue necessary for a clear enunciation. Try as he may, his tongue remains free only until he uses it! His technical knowledge at this early period should, and probably does, include the fundamental rule that singers must think of text as a succession of vowels rather than words, and dispose of consonants as rapidly and deftly as possible in order to attain a perfect *legato*. He applies this rudimentary ideal to the seven Italian vowels with reasonable success. (It may be years before he learns the difference between Italian and English consonants, but in the meantime "ignorance is bliss!"). He wonders, however, why a foreign language which he must consciously pronounce is so much more easily handled than his own. His teacher may demand a clear rendering of text or even assert, like the late Ffrangon-Davies, that a good tone is insured by correct pronunciation rather than by breath alone; yet even this teacher may have little knowledge of English sounds. Phonetics, the science of speech sounds, though solidly established in Europe, is still struggling for general recognition in America.

It is an amazing fact that few people are in the slightest degree aware of the sounds (correct or incorrect) which they use habitually in daily speech. Let any incredulous reader question his own family and friends. If they are neither singers nor trained speakers, their opinions will probably be confined to a few generalizations, such as "the affectation of using the broad sound of 'ah' in words like *laugh* or *bath*. They will not know whether there are one or two vowel sounds in *boy*, *oil*, *house*, *thine*, etc., nor have a conscious theory about the treatment of the unstressed syllables in words like *roses*, *heaven*, *constant*, etc. A prominent singing teacher said recently, in a discussion on this subject, that the final "a" in *constant* must be pronounced in singing like "a" in *man*. He knows that this is not his habit in speech and, as he is a singer of beautiful English, it is most improbable that he ever uses such an extraordinary pronunciation. The interesting thing is that he quite honestly thinks he does!

The Part of the Tongue

My assertions in regard to the general ignorance of English sounds, even among singers, is founded upon my own experience, not only as a teacher of diction but



Photo by Campbell Studio

May Laird Brown, Teacher of Diction

as a vocal student. Many years ago when I began to take singing lessons I had a fluent and thorough knowledge of French and German acquired during long residence abroad, but no knowledge whatever of my own language. My unconscious speech was that of the average educated New Yorker, and the only suggestion of my vocal teacher—a charming American singer and an excellent musician, was: "Don't stiffen the back of your tongue." There was never any discussion of English sounds, nor of vowel placement. Her advice was theoretically excellent, for the back of the tongue is so intimately connected with the larynx that its stiffening must communicate itself to the vocal organ. Unfortunately the muscles of the back of the tongue, like the throat muscles, always respond to direct thought by overaction, therefore aid must be sought elsewhere, and teachers who realize the unpleasant response of these muscles to suggestion are inclined to avoid all mention of the tongue, leaving the pupil to flounder out of his speech difficulties as best he may.

This avoidance may postpone indefinitely the removal of certain vocal interferences. Fortunately it is unnecessary, for the process of pronunciation may be almost entirely confined to the front of the mouth, and the tip of the tongue be trained not only to proper performance of its own functions, but to such relaxation as will leave the back free. This must be done for well-established vocal reasons. Among speech peculiarities which cause definite vocal interferences may be mentioned the pronunciation of "r," sacred in our North Central States and prevalent in parts of the Middle West. Let the

native of Ohio pronounce simple words like *father* and *mother*, watching his tongue in a mirror. He will notice that the tip curls up and back for "r," throwing his vowel into his throat. Phoneticians call this "inverting the vowel," and any singer must recognize its detrimental tendency, and that a radical departure from nature is necessary in this instance for the sake of art. This conscientious "r" is only one of many idiosyncrasies which may cause vocal interferences. The inherited remains of a German, Russian or Swedish accent may give a young singer endless trouble, and must receive definite correction. It is useless to tell a pupil what he must not do without giving him an idea of correct practice in the circumstances.

No Half-Way Measures

It cannot be sufficiently emphasized that half-way measures cannot be substituted for radical speech correction. If a student is taught to properly manage his speech mechanism in singing, but refuses to apply this knowledge to his general conversation the right habits will never become automatic. A touch of stage fright, the slightest excitement before an audience will cause instant reversion to the nasality, stiff jaw, or inverted vowels of his native idiom. Many young singers refuse to change their speech lest they appear affected; some hearty young Westerners insist that Standard English lacks virility; all shrink from the self-conscious period of transition. They need to remember that incorrect vowel placement prevents proper tone placement. Singing is a dual art. Technically considered, it is well defined by the late Dora Duty Jones in "Lyric Diction" as "the art of combining speech processes and sustained musical tones in such a manner that both word and tone, both thought and emotion, shall retain their full value."

Emil Telmanyi, Hungarian violinist, on his arrival in New York, left to begin his tour in Canada, in Toronto. From there he will go to the Pacific Coast. He will be heard later in concert in New York, the East and the Middle West.

CINCINNATI, OHIO.—Flora Fehrman, pupil of Tecla Vigna, has been engaged as contralto soloist at the Presbyterian Church, where Amelia Andres, also a pupil of Mme. Vigna, is the soprano.

SNOHOMISH, WASH.—Florence V. Orr, dramatic contralto, appeared in an interesting recital in which she was assisted at the piano by Arville Belstad.

Ruth Kemper, violinist, will appear as soloist with the Baltimore Symphony on the afternoon of Dec. 10, in the Mendelssohn Concerto.

Eva Gauthier, soprano, has been engaged for a joint recital with Pablo Casals at Minneapolis on Feb. 13.

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SOME RECENT CRITICISMS

"Every seat was occupied, even the hundred or more extra ones on the stage. The contralto was in high spirits, singing with all her old time verve. She touched the outposts of artistic expression in her songs. Everybody realized how great is the art of this woman, who continues as a concert singer when most of those with whom she used to be associated have retired."—*Kansas City Times*, Sept. 30, 1922.

"Time and age have agreed to pass the great singer by, for at 61 she is more than holding her own in a world full of young, talented voices. Part of the secret is her lovable personality and broad human sympathy, which give her singing a quality that must reach human hearts as long as she sings for human ears to hear."—*Washington Herald*, Oct. 21, 1922.

"The occasion was particularly interesting in that it served to illustrate the perennial quality of the artistry of the great ones in the musical world. The singer's poise, the exquisite beauty and artistry of her mezza voce, the glorious humor that she instilled into the lieder, and the fine musical dignity of her performance as a whole were all things that combined to make the occasion a memorable one."—*Baltimore Sun*, Oct. 23, 1922.

"Last night's great concert, given by the greatest contralto on the concert stage today, has been recorded on the pages of the past, but the glorious impressions and the inspiring impulses sensed at the time will linger with us for a long time to come. Mme. Schumann Heink's voice is just as brilliant, just as powerful, just as tender as ever. Her superb voice, her artistic singing, her commanding personality quickly captured the big audience."—*Wilkes-Barre Record*, Nov. 10, 1922.



Photo by Royal Atelier

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[Continued from page 5]

states comparatively near to Philadelphia.

"The work of the state presidents has been unprecedentedly fine this year. State organization is only about seven years old, yet to-day it has been completed in every state in the Union except four, Vermont, Delaware, Maryland and Nevada. Emphasizing the idea, not that the club needs the Federation, but that the Federation needs the club—and that music needs it—the state presidents have been working systematically through the Extension Department to bring all the known clubs into the organization, and with splendid results. And I want to say here that in this work C. M. Tremaine, of the National Bureau for the Advancement of Music, has given us great and valuable assistance in getting our appeal and literature to unfederated clubs. We have recently found state presidents for Maryland and Vermont, and those states will undoubtedly be organized in the near future.

To Develop American Art

"If we can get each club to carry out the Federation's plans, the future of the American artist is assured. The Federation does stand first for the recognition and development of American art. We have no desire to exclude any European artist who is good. There is room for all. But let us give the American at least an equal chance with the foreigner. Let us give American musicians first consideration. The Federation is determined to do this, and so lead the way, until the clubs do it in their own programs. Our program at the Biennial Convention at Asheville, N. C., next June, will be made up entirely of American compositions presented by American artists. And we want the delegates to that convention to be authorized to promise that their club programs hereafter will be provided to the extent of at least fifty per cent by American artists.

"Progress under the last administration has been very gratifying, though we still have a great deal to do and a long way to go. The Federation is trying to make the music club a real, vital force

for music in America—it already is that, but it should be a greater force than it is. We are trying to make it such through co-operation and co-ordination. We realize that what we are trying to do cannot be accomplished if our energies and powers are scattered too diffusely, and so we are concentrating on three things: First, extension work; second, increasing recognition and encouragement of American artists, and, third, furthering the recognition of the importance of music in our public schools.

"In many state conventions of public school teachers the programs this year, for the first time, have included at least

one lecture on music in the general session, and not merely before some special division. This has come as a direct result of the demand of the Federation of Music Clubs.

"We expect to have an attendance of 1000 delegates at the Asheville Convention next June, and we hope by that time to have 2000 clubs in the Federation. An interesting, important and highly valuable work now in progress is the compilation of a statistical survey of the work of all the clubs in the Federation throughout the last ten years, which it is planned to have ready for distribution at the convention."

Mrs. Fisher Urges Co-operation in One Great Body of All "Workers in Music"

FIRED with enthusiasm for the augmented policy and plans of the Federation, Mrs. William Arms Fisher, first vice-president and director of the Federation's first Statistical Survey, who also spent a few days in New York on her way to her home in Boston, gave a personal statement of her idea of some of the possibilities opened up by the adoption of the new policy of "Equal opportunity but America first," and also explained just what is contemplated in the great Statistical Survey now under way. Mrs. Fisher said:

"We believe in co-operation—music clubs, orchestras, choral bodies, music supervisors, music teachers, American artists, American composers, American publishers and industries, should form one body in an inseparable union, a solidarity of denomination, to make of America the greatest musical nation in the world.

"We believe America's art shall come first in our efforts to become a musical nation. We pledge to uphold, encourage, develop and listen to our American artists. We resolve to institute a nationwide campaign to put the American artists to the fore—not only to give them

an equal opportunity, but the first opportunity. We plan to appeal to the music clubs, music schools, orchestras and local managers to recognize the American artists to at least 50 per cent of their bookings on their yearly calendars.

"Of the forty-four concert bureaus of America, a census of fifteen of the largest ones shows a preponderant number of foreign talent on their rosters. We shall appeal to music managers, concert bureaus to assist the National body in creating a demand for concert appearances of American artists, thus making it possible for them to seek the American artist instead of the foreign in their listings.

Collecting American Compositions

"We are making a complete survey of American compositions and further endeavoring to collect in libraries the music of our native American composers and those of foreign birth or training who have become American citizens, thus providing material for club, orchestra and choral society programs. We are also instituting a campaign to insure concert listings of all future prize compositions, hoping to pledge to each composer this widespread recognition with the award of the prize.



Mrs. William Arms Fisher, of Boston, First Vice-President of the National Federation of Music Clubs and Director of Statistical Survey

"Our country boasts of 311 orchestras, exclusive of public school and theater orchestras. Of the fourteen symphony orchestras of our country, only one of New York has recognized an American conductor, a condition that concerns the American patriot.

"Our country has in operation five recognized opera associations; statistics show that less than one-fourth of the principals, chorus members and managing personnel, are American; less than one-fourth of the millions spent for opera every year goes to American talent.

"We have more than 6,000 music supervisors in our land; we pledge them our assistance to give the best music-

[Continued on page 13]

HECTOR PANIZZA

(Conductor, Chicago Civic Opera Company)

"PANIZZA, A GREAT CONDUCTOR OF WAGNER, WHOSE ULTIMATE PLACE IN THE HALL OF FAME SURELY WILL BE NEAR TO THAT OF NIKISCH AND TOSCANINI!" Glenn Dillard Gunn, Chicago Herald and Examiner.

PARSIFAL

"The first of these, and by far the most important, is Ettore Panizza, a great conductor of Wagner, whose ultimate place in the Hall of Fame surely will be near to that of Nikisch and Toscanini. His method is different, however.

"He wins them by the sheer beauty of the orchestral utterance, which he delivers sanely, quietly, but with rare power of conviction.

"For him the orchestra's many choirs and voices blend like the soft play of light and color on cloud and field."—Glenn Dillard Gunn, Chicago Herald and Examiner.

"A great conductor, Ettore Panizza, was at the stand. You may forget in between performances what a beautiful score this one of 'Parsifal' is, but when a big man takes the baton, you begin to discover it all over again."—Edward C. Moore, Chicago Daily Tribune.

"The first act was raised to more than impressiveness and steadiness by the genius of one of the greatest conductors Chicago has heard. Panizza has the mind and the training to bring from his forces that full performance of their duty which is the goal of years of routine. This perfection he ignited yesterday with the spark of lightning genius. . . . He was bursting with repressed fire, and instead of shooting past his forces he carried them with him in one of the most superb achievements the Auditorium can boast. . . . Panizza struck a note of true mystical rapture, soaring and sustained, capable of working a miracle as profound as that with which the opera is concerned. His performance was that neither of a German nor of an Italian, but of a man who can mold its crude elements back into their original vitality, and his performance of 'Parsifal' matched the work itself. It was the true consecration of great music to a great purpose."—Eugene Stinson, Chicago Daily Journal.

"We seem never to have heard it before unfolded as it was yesterday.

"Panizza recreated 'Parsifal' for us. 'No German conductor can ever have understood 'Parsifal' more profoundly.'—Herman Devries, Chicago Evening American.

"The preparation and trimming of the music drama was in the hands of Ettore Panizza, who also conducted, and who deserves the greatest praise for the brilliance and success of the performance. He was the ever-present, all-pervading protagonist of the entire performance. He towered above the orchestra and the singers like a musical giant."—Maurice Rosenfeld, Chicago Daily News.

"It is only fair that first honors should be bestowed upon Ettore Panizza, who proved his worth as a Wagnerian conductor in no unmistakable fashion.

"Mr. Panizza brought this score to its complete realization. . . . Mr. Panizza was ever the master of the situation. Nothing more beautiful has been heard than his rendition of the Grail scene."—Paul R. Martin, Journal of Commerce.

"Where volume was demanded Mr. Panizza brought from the men a sonority that was magnificent and that gained all the greater power from contrast.

"Mr. Panizza's command of nuance and the variety of tone colors



of the softer shades which he drew from the orchestra were extraordinary. There was a ceaseless play of light and shade which made the orchestral tone a thing of ineffable beauty, yet with all this delicacy the contrapuntal strands were woven into a texture of enduring strength. There was the active consciousness that in reserve was a tremendous volume of tone, but always in the master's hand and not to be loosed until the appointed time. He is a great conductor."—Karlton Hackett, Chicago Evening Post.

LA BOHEME

"No one who heard that delicate score revealed in such incredible balance, with such perfect rise and fall, with so smooth and suggestive a tone, left the Auditorium without a feeling of gratitude to him.

"The art of conducting is a wide one, and any genius who enters it is able to stamp it with his own personality. There are as many ways of conducting as there have been conductors. Not all of them are good. Some of them are great. That of Ettore Panizza is great."—Eugene Stinson, Chicago Daily Journal.

"His reading of the Puccini score last night was magnificent and he had the orchestra completely in hand every moment. Under his guidance the music revealed a poetic beauty which is often overlooked when conductors less inclined to detail are at the helm. Mr. Panizza was called to the stage twice, sharing the applause with the other artists."—Paul Martin, Chicago Journal of Commerce.

Panizza of Old School

"In Ettore Panizza we find a conductor of the old, the grand school. What he wills he obtains from the men with quiet, alert glance, with a mere indication of head or eye or hand.

"The orchestra under his guidance sang 'La Boheme' like the artists on the stage.

"That he is a man of profound musical erudition goes without saying."—Herman Devries, Chicago Evening American.

"Panizza brought out all of the lyric elements of the score and dominated the entire production by his musical authority."—Maurice Rosenfeld, Chicago Daily News.

Panizza Lauded

"Mr. Panizza brought it back to us again last evening with exquisite charm.

"The musical values were shown forth with a delicacy and a variety of tone colorings which revealed new beauties even in this old score.

"Mr. Panizza has at his command a delicacy of nuance which is extraordinary.

"Mr. Panizza is a man with ideals and the skill to make them practical. He is an artist who will bring a new force to our company."—Karlton Hackett, Chicago Evening Post.

Panizza Wins Triumph in Conductor's Role

"Mr. Panizza reduces his orchestra to the last possibility of suave, balanced, restrained beauty.

"His tempos are of the most moderate. He is, it would seem, a poet of the baton, looking for and generally finding delicacy and imaginativeness in all things."—Edward C. Moore, Chicago Tribune.

"He seems a master of his score."—Glenn Dillard Gunn, Chicago Herald and Examiner.

AUDITORIUM THEATRE, CHICAGO



Photo by Elzin

ROSA RAISA

The Great Dramatic Soprano

At the Century Theatre, Rosa Raisa was glorious! In superb voice and delightfully slim, she appeared in joint recital with her husband, Giacomo Rimini. Mme. Raisa has an *opulent voice*, notable for its dark crimson middle register. Yesterday her demi-voice was perfect, and she did not have to sing fortissimo to fill the Century. She puts indefinable drama into everything she sings.—*New York World*, Nov. 6.

The audience, which filled the theater, was vastly impressed with Mme. Raisa's high notes and Mr. Rimini's gusto, and recalled both repeatedly.—*New York Tribune*, Nov. 6.

The performance of both artists was warmly received by a large audience.—*New York Herald*, Nov. 6.

Miss Raisa, in a Paris flame-colored velvet gown, sang airs from "La Juive" and "Pique Dame" and, with the baritone, Giacomo Rimini, duets from "Hamlet" and Guercia's "Nina." Her voice was at its best, beautiful in quality, well controlled and sympathetic.—*New York American*, Nov. 6.



Photo by Ritz

GIACOMO RIMINI

The Popular Baritone

Rosa Raisa gave her only concert here at the Century Theatre yesterday afternoon. An audience of 2,700 persons waited half an hour at the start, shouting for the favorite Russian soprano to appear, and giving her a repeated ovation when she did so.—*New York Times*, Nov. 6.

Fully 9,000 persons heard Rosa Raisa and Rimini at Public Hall. Rosa Raisa is one of the greatest dramatic sopranos within memory.—*Cleveland News*, Oct. 30.

The flashing smile, the magnetic personality and most of all the magnificent voice that are inseparably Rosa Raisa's thrilled an audience at the Public Hall last night. The audience liked Mr. Rimini. They applauded each number and called him back.—*Cleveland Deal*, Oct. 30.

Rosa Raisa repeated her great success of last season, singing her way into the hearts of one of the most representative concert audiences ever gathered in Toledo. Rimini's two groups alone were, however, enjoyable. As an encore he gave again as last season the "Toreador" song in which he is superb.—*Toledo Times*, Nov. 2.

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Federated Clubs Want National Solidarity for Music

[Continued from page 11]

instruction obtainable to the children in the public schools and to create public sentiment in their behalf.

Music Festivals for County Fairs

"In practically every county in our states, there is held in the late summer or early fall, a County Fair where everything in the way of material products is exhibited. Of late years educational exhibits have gained an important place, including the art products of the county's best talents, but music has been practically ignored—except the well meaning efforts of the local band. The State Music Federations have an opportunity for immediate State-wide activity by organizing county committees to work in conjunction with each county fair association for a music festival or at least a music day at each county fair. This plan approaches the realization of our oft-repeated slogan: 'Take music to the people' and would inevitably materialize in 'A Music Club in every City, in every County, in every State in the Union.'

"The State Fair, an established meeting place for the whole of its people, where annually hundreds of its citizens gather, is practically unsoftened and uninspired by the most democratic of all arts—music. What a gathering of music lovers there might be if County Music Committees were stimulated to work jointly for a truly representative State Music Festival day in conjunction with the State Fair Association, using as a basis for the program the State's best artists, reputable composers and, if possible, a State orchestra. Through this plan our organizations might make music the Governor's hobby, the Legislator's chief eloquence, the school's accredited study, the taxpayer's chief joy."

Survey to Show Work of Clubs for Ten Years

Concerning the purpose and scope of the Statistical Survey, for which extensive questionnaires have been sent

to "workers in music" throughout the length and breadth of the land, Mrs. Fisher said:

"For many years the Music Clubs have been the pioneers in constructive work for the appreciation of good music. They have established nearly three-fourths of the concert courses in practically all towns outside of the great music centers; they have given local talent appearances and places of permanence; they have taken music and musicians to the undeveloped localities. They have been the dominant force in educating audiences to listen to recital offerings, thereby opening the doors to other and larger musical undertakings and thus providing new territory for concert managers. They have heroically striven to awaken interest in the importance of music not only as a cultural asset but as an educational force."

"The National Federation of Music Clubs with its kindred State organizations has been the one outstanding body working for the co-ordination of all forces in whatever tends to the making of a musical nation, but no attempt has heretofore been made to sum up this work and demonstrate on a basis of garnered facts its big significance to the national life."

Will Form Basis for Future Work

"To this end a Statistical Survey of the activities of the Music Clubs of our country is now undertaken and calls for earnest co-operation. Carefully constructed questionnaires, covering the whole gamut of activities of the last ten years have been compiled and if fully complied with in replies, will furnish not only an astounding quantity of information for the national body but will provide a fund of knowledge for the State and club officials which will serve as material for publicity as well as a basis on which future work may be established."

"Statistics as a rule are dry facts, but the efforts of ten years stand before you in living figures, representing growth in numbers, increased working capital, wider activities, better methods, extension of territory, closer adherence

to heralded projects. If these figures sum up the amount of money spent in organization, festivals, prizes, loans, scholarships, donations to musical institutions, the number of American composers and artists encouraged and materially assisted, and the still greater sums expended in presenting artists to the members and the American public, then this survey will assume importance and serve its intended purpose."

"The questionnaires should serve as an impetus to delve deeply into records and bring to light achievements, for the

results of this research and the broadcasting of the returns are bound to inspire not only the individual club but the State and the national bodies. They will place the National Federation before the public in such a convincing way that it will immediately command the position and respect to which it is justly entitled, for the facts gathered in bulk will sum up the total contribution, each club's contribution, toward the advancement of music in America."

"We enlist the hearty support of everyone interested."

Increasing Co-operation of Newspapers Helps Federation, Declares Mrs. Mills

MRS. HELEN HARRISON MILLS, of Peoria, Ill., another enthusiastic and energetic member of the Board of the National Federation of Music Clubs who came on to New York from the Philadelphia meeting, and who heads the Federation's Department of Publicity and edits its *Official Bulletin*, expressed much gratification over the increasing recognition and co-operation the Federation is getting from the daily newspapers in many parts of the country and from the Associated Press, as well as from the musical journals.

"We are getting splendid co-operation from the press in our publicity work," said Mrs. Mills. "I am surprised and delighted to find that even the Associated Press now recognizes the interest and importance to the public at large of the news of our activities, local, state and national. More and more the daily newspapers throughout the country are awakening to the growing public interest in music. The musical journals have long co-operated with us wholeheartedly, but it is only recently that we have begun to receive recognition and help from the daily papers, except in a few large cities, and this is going to be of inestimable value to us in advancing the cause of

[Continued on page 18]



Mrs. Helen Harrison Mills, of Peoria, Ill., Chairman of Department of Publicity, National Federation of Music Clubs

THE NEW YORK TRIO

CLARENCE ADLER, SCIPIONE GUIDI and CORNELIUS VAN VLIET
(Piano) (Violin) (Cello)

Enthusiastically Received at the Berkshire Festival and on Fall Tour

PRESS COMMENTS:

Richard Aldrich, *New York Times*, September 30, 1922:

... there was excellent ensemble and admirable tone in this playing, and in the Pierné Trio a full mastery of many treacherous difficulties.

H. T. Parker, *Boston Transcript*, October 2, 1922:

... it was hard to remember when it (the Beethoven Trio) has sounded so fresh and new; when vitality has so quickened its lengths; when it has so teemed with delights; when to all and sundry the playing and the hearing have seemed an equal enjoyment. Zest leads this New York Trio and fire spurs it.

Rochester Times Union, October 11, 1922:

The New York Trio's performance last night was marked by exceeding sensitiveness, delicacy, unity of feeling and homogeneity of tone. The program was notably well chosen, and in the wide variety of its offerings there lurked solace both for the classicist and for those who crave novelty.

Rochester Herald, October 11, 1922:

... they are finely equipped for their task, for in addition to abundant technical gifts they are able to submerge individuality to the needs of the artistic whole.

Rochester Democrat and Chronicle, October 11, 1922:

... there is delicacy, quiet care in detail, admirable tact in holding the instruments to the proper balance; and it seemed that the three

Management: M. H. HANSON



Spring Tour 1923 Now Booking (April and May)

players were animated by a very honest love of the beautiful in the music they were playing.

Toronto Globe, October 12, 1922:

In their rendering of a choice selection of chamber music, the three players proved themselves to be versatile artists, both from the interpretative and technical point of view. They won a decided success, the audience showing their high estimate of the Trio's work by demonstrations of enthusiastic applause after every movement. The performance last night was marked by a sympathetic and symmetrical ensemble, and a revelation of refined shades of tone.

Toronto Mail and Empire, October 12, 1922:

INSPIRING CONCERT BY NEW YORK TRIO ... they gave one of the most delightful programs in the Harthouse Theater that the members of the Society have been privileged to hear. ... It was a performance that would have given distinction to any concert. ... They work with a unity of intention that gave their interpretation of the Trios a finish and precision that proved a constant delight.

Toronto Saturday Night Review:

The Toronto Chamber Music Society assuredly covered itself with glory by introducing at its initial concert for the present season, the New York Trio. They came to Toronto practically unheralded, but I have never known an audience more thoroughly delighted than that which left Harthouse Theater at the conclusion of its recital.

437 Fifth Avenue, New York City

ANNE ROSELLE

Soprano Metropolitan Opera Co.

A TRIBUTE FROM A BROOKLYN CRITIC!

Brooklyn Daily Times

Established 1848

Times Plaza, Brooklyn, N. Y.

Nov. 18, 1922.

Miss Anne Roselle,
New York City, N. Y.

Dear Mme. Roselle:

I must thank you and congratulate you on your splendid singing of the "Aida" role in connection with the Metropolitan Opera Company, Armistice Day performance, last Saturday evening. It was wonderful.

It isn't often that this occasional critic is moved to such enthusiasm as your singing evoked. "Beautiful" is the one word that can come near to doing your effort justice. Miraculous, too, when compared to your "Muzetta" of a year ago, an interpretation which the writer did not fancy and of which he wrote adversely. You are to be congratulated upon the progress made during one short year. Your instructor may well be proud of his labors.

Certainly no "Aida" of recent years was more beautifully sung than yours of last Saturday night. Many of us shall await with great interest your advent in this role with one of the two big opera companies. Personally, I look forward to beholding and listening to the greatest "Aida" of my comparatively short experience, an experience that goes back about fifteen years.

I trust that the fates will not intervene to keep us waiting too long.

Wishing you continued success, I remain,

Very sincerely,

(Signed) Nat J. Ferber.

An Envable List of Appearances for a First Concert Tour

Wellsville, N. Y.
Houston, Texas (2 appearances)
Youngstown, Ohio
New York (2 appearances in 1 week)

St. Paul, with Minneapolis Orchestra

Minneapolis, with Minneapolis Orchestra

Chicago
Boston
Appleton
Oshkosh
Ripon
Cedar Falls
Lawrence
Manhattan

Hays
St. Joseph
Sioux Falls
Billings
Great Falls
Helena
Butte
Missoula

Portland
Corvallis
Eugene
Spokane
Yakima
Tacoma
Seattle
Boise



Photo by Edwin F. Townsend

Miss Roselle has been engaged as Soloist for the Spring Tour of the Minneapolis Orchestra.

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NEW YORK CITY



WEEKLY SURVEY OF EUROPE'S MUSIC



Paris Comique Gives One-Act Operas

PARIS, Nov. 18.—The Opéra Comique inaugurated a new departure for that house last week in presenting three one-act operas, and the result was very felicitous. Of the works given, two were novelties and the third a novelty for Paris. The former were "Les Uns et les Autres," by Max d'Ollone, after the playlet by Verlaine, and "Quand la Cloche Sonnera," by Alfred Bachelet, and the latter, Puccini's "Gianni Schicchi." Mr. d'Ollone's work is one of reposeful freshness and yet of a distinction which reminds one of Fauré's "Masques et Bergamasques," which it closely resembles. The cast included Mr. deCreus, Mr. Baugé, Mr. Villabella and Miss Myrtalet and Miss Baye. Mr. Bachelet's opera, though set to a libretto less good than his "Scemo," which created such a fine impression at the Opéra in 1914, bears out all the promise of that excellent and regretted work. The story, which is laid in the belfry of a village church in Russia, compresses dramatic action of the most intense and tragic kind into a score of 199 pages. There are only three characters and these were admirably assumed by Miss Balguerie and Mr. Lafont and Mr. Lapelletrie. "Gianni Schicchi" is too well known in America, through its world-première at the Metropolitan in 1918, to need further comment beyond saying that the name part was sung and acted in a most artistic manner by Vanni-Marcoux, ably assisted by Mr. Pujol and Mr. Dupré and Miss Epicaste and Miss Tiphaine, Miss Estève and Miss Billa-Azéma. Albert Wolff conducted the two French works and Mr. Catherine the Puccini work. The prevalence at the Opéra Comique of works by foreign composers has been

the cause of considerable dissension among Parisian music lovers. The operas of Puccini have come in for especial notice, and one critic refers to "Tosca" as "the interesting, the frequent, the inevitable 'Tosca.'"

Camille Chevillard recently played the symphonic arrangement of Florent Schmitt's incidental music to Shakespeare's "Anthony and Cleopatra," composed for the production of the play at the Opéra. Heard thus, without the stage settings and action, the music loses none of its beauty. Of particularly striking impressiveness was "The Camp of Pompey" in the second part, the orchestration of which is confined entirely to the brass. The work has all the color, the sensuality and the brutality of the Orient, but tempered with a Latin refinement.

Albéric Magnard, whose fourth and last symphony was recently heard in Paris, lost his life at his home near Senlis when that town was occupied in September, 1914. In the pillage which followed, ten melodies, which he had just finished but of which he had no second copy, disappeared. Recent investigations have led persons interested to believe that this manuscript was not destroyed, and steps are being taken through the Commission des Réparations to have it returned in order that it may be published.

From Brest comes news of the tremendous interest evinced by natives of the Breton towns in the festival of Breton music, given at St. Pol-de-Leon. Two performances of the drama, "Menez ar Goad" ("The Voice of the Blood"), given in the Breton *patois*, with choral accompaniment, were especially noteworthy. Choruses from the various towns competed for prizes.

Young Artists in British Metropolis

LONDON, Nov. 18.—A week of recitals, for the most part by younger artists, all of which have been of high quality, has not brought forth anything of startling excellence. At Aeolian Hall Carmen Alvarez, a young Spanish pianist, made a promising début. Yvonne Astruc, French violinist, was heard in the same hall in a program of old and new works, doing her best playing in the latter. Her work was marred to a considerable extent by excessive vibrato and by faulty intonation, especially in double stopped passages. The second of Gerald Cooper's concerts was one of decided charm. Bach's seldom heard cantata, "Ich Habe Genug," was well given, and Norman Notley created a favorable impression in the aria, "Schlummert Ein." Purcell's delightful music to Dryden's "Amphitryon" and the same composer's "Golden Sonata" were delightful, though the harpsichord was somewhat overpowered in the latter. Mona Bates, a Canadian pianist, disclosed in her recent début a touch of delicacy which brought out the charm of pieces by Scarlatti and Gluck, but was less impressive in Beethoven.

Novelties have been heard in the program of Bertram Binyon, Ivor James and Ursula Greville, the last of whom is leaving shortly for America. New songs by modern Italian composers were heard on Mr. Binyon's program, all of which were of interest. These were "Bella Porta" of Respighi, "Tre Poesie Persiane" by Santoliquido and Pizzetti's "Angeleca." Five Old French Dances, arranged for the violin by Marin Marais, were delightfully played by Mr. James, and Miss Greville created a deep impression in Chaucer's "Merciless Beauty," set to music by Dr. Vaughan Williams. Other young recitalists of the week were Rowsby Woof, violinist; Guilhermina Suggia and Theodore van Houten, cellists, and Kathleen Garven, contralto.

The London Philharmonic is this season in its 111th year, having been inaugurated in 1811. Though it is not generally remembered, the orchestra had for its conductor in 1855 no less a person than Richard Wagner, and made every effort in its early days to secure Beetho-

ven in a similar capacity. Harold Bauer recently appeared with the Philharmonic, playing Beethoven's Concerto in G.

Dr. A. Herbert Brewer, organist of Gloucester Cathedral and conductor of the Three Choirs Festival, was recently elected unanimously a member of the City Council of Gloucester. This is the first time, so far as is known, that an organist has assumed a political position of such importance.

Bucharest Opera Reorganized

BUCHAREST, Nov. 11.—Under the directorship of Georges Georgescu, the Opera House is at last returning to its former happy state. Mr. Georgescu, who has been for some time conductor of the Philharmonic, the only serious symphonic organization in Bucharest, has instituted an entirely new régime at the opera house and has disposed of a number of inferior singers. The first production under his supervision was of Wagner's "The Flying Dutchman," which was of such excellence that local music lovers are greatly encouraged as to the operatic outlook.

Schelling and Grainger Appear with Mengelberg

THE HAGUE, Nov. 18.—Willem Mengelberg and the Concertgebouw Orchestra have recently given two concerts of considerable interest, with Ernest Schelling and Percy Grainger, pianists, as soloists. Mr. Schelling played his own Variations, and both the work and the artist received an ovation. Mr. Grainger was heard in the Grieg Concerto, which he played with great finish and taste. André Spoor, conductor of the Hague Symphony, recently celebrated the fortieth anniversary of his connection with the organization.

Many New Operas for Italian Season

ROME, Nov. 18.—Among the many operatic works scheduled for premières here this season are two by Ludovic Rocca, a young Turin composer, called "The Death of Phryné" and "The Crown of King Saul." The first is in one act and the second in three acts. Lydia Somigli Sessa, a promising woman composer, will

be represented by "Le Rocher," Vittorio Baravalle by "Cœur Sarde" and Aldo Jinzi by an operatic version of Rostand's "Cyrano." Renato Brogi, composer of "Isabella Orsini," which had its première last season, will have a new work, "Bacchus in Tuscany," and Gennaro Abate is completing the scores of two new operas, "La Vendée" and "La Laval-lière." At the Municipal Theater of Alexandria, which is an important center near Milan, "Pierozzo," a two-act opera,

and "Ciottolino," a one-act work, both by Ferrari Trecate, were recently given for the first time under the most auspicious circumstances. "Jata Malerba" is the title of a new opera by Fausto Salvatori, which will be heard for the first time this season. At Naples a new opera by Guido Lacetti will have its première at the San Carlo. It is called "Carnasciali" and has a libretto by G. Forzano. The book is laid in the time of Lorenzo the Magnificent.

London Acclaims "The Immortal Hour"



Scene in Rutland Boughton's Music Drama, "The Immortal Hour." Arthur Cranmer as "Etain" Princess of the Fairy Folk. Inset, Rutland Boughton

RUTLAND BOUGHTON'S music drama, "The Immortal Hour," founded on Fiona McLeod's play, continues to draw large audiences at the Regent. The story tells of *Etain*, princess of the fairy folk, who encounters *Dalua*, who is "the shadow that lies behind life" and subsequently becomes queen of *Eochaidh*, High King of Ireland. Though seeming

to have become a mortal, the call of the fairy folk lingers in her ears, and when *Midir*, the prince of the fairy people, attends the festival in honor of her first year of marriage, she is lured back again to her Land of Heart's Desire. Arthur Cranmer as *Dalua* and Gwen Frangcon-Davies as *Etain* have both been acclaimed for their performances.

Berlin Hears Newly Found Works by Bach and Bruch

BERLIN, Nov. 18.—The Singakademie, at its first subscription concert of the season, introduced a recently discovered wedding cantata of Bach. It was written to order in 1721 and only the parts for soprano and contralto soloists were preserved. Dr. Georg Schumann preformed creditably the task of supplying instrumental parts, and both the composition and the performance were excellent. Sophie Heymann-Engel was responsible for the performance of the recently discovered Op. 1 of Max Bruch, a one-act comic opera entitled "Scherz, List und Rache" (Joke, Cunning and Revenge), which amply repaid the efforts lavished upon it. The Philharmonic was heard in one week under the batons of five different conductors, playing several compositions for the first time. Under Ernst Wendel of Bremen, Armida Senatra played Respighi's Concerto Gregoriano for violin, based on Gregorian themes, a work which received a better performance the following evening at the hands of Rudolph Polk, with Werner Wolff conducting. Professor Wendel also introduced a well constructed Passacaglia and Fugue for orchestra and organ by Bernhard Sekles. A virtuoso conductor who aroused great enthusiasm was Sergei Kussevitzky, who added to works of Rimsky-Korsakoff and Moussorgsky extracts from Prokofiev's "Love for Three Oranges" and Scriabine's "Prometheus." Equal enthusiasm was aroused by Bruno Walter with a Haydn symphony and by Erno Dohnanyi as soloist in a Mozart Concerto. Theodore Spiering conducted works of Beethoven, Brahms and Strauss.

Dohnanyi was heard to even greater advantage in recital and in a sonata recital with Emil Telmányi. Schubert's Fantasy, Op. 159, was played in stirring fashion. Efreim Zimbalist received great praise for his fine playing and excellent musicianship at a recent recital. Eugen d'Albert was heard in a memorable performance of Brahms' Concerto in D Minor under the baton of Gustav Brecker.

"Boris" Has Vienna Première

VIENNA, Nov. 18.—Forty-one years after the death of Moussorgsky, his opera, "Boris Godounoff," was given its first performance in this city, not, as might have been expected, at the State Opera, but at the People's Opera. The production was superb in every respect. Mr. Massini conducted with temperament and intelligence, and the performance of Sigismondo Zaleschi in the title rôle was magnificent. Mr. Zaleschi sang in German with excellent diction and due regard for bel canto. Performances of "Bohème" and "Traviata" enlisted the services of Mabel Garrison as guest artist. However, fault is being found with the People's Opera for departing from its purpose and following the expensive policies of the State Opera. The resulting inability of any but the wealthiest to hear opera has led to the organization of the Chamber Opera by Frederick Gruber and the Middle Class Opera by two previously unknown persons by the name of Müller and Obler. Both are giving performances of standard works at lower prices, the second adopting a policy of one production a month. A guest at the State Opera was Maria Ivogün, who sang in "Don Pasquale" and was heard in a farewell recital. Others heard in recital included Ysaye, Prihoda; Telmányi, Eleanor Spencer and Alice Peroux-Williams.

PRAGUE, Nov. 11.—"Jugunde," the one act opera by Robert Korta, a youthful Austrian composer, had its première here recently at the New German Theater under the baton of Kapellmeister Ullmann. Perchthold and Macha sang the leading rôles. The work had a warm reception.

DRESDEN, Nov. 11.—A recent guest artist who attracted much favorable attention at the Opera was Emmi Leisner of Berlin, who sang the title-rôle of "Orpheus." Her voice is warm and powerful, and is used skilfully. Edith Sajitz was an appealing *Eurydice*.

DMITRY DOBKIN

Famous Russian Tenor

**Receives Ovation at Maine Festival Sharing Honors with Lucrezia Bori
Creates Sensation in "Carmen" with Marguerita Sylva**

**Appears as "Radames" in "Aida" Performance With
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Armory before 15,000 People**

Singing Broadcasted by Radio to 600,000

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New York American, Max T. Smith

.... Less gifted men than he are heard every year in the Metropolitan. Moreover, there was something in his performance of Eleazar's air from "La Juive" (which he sang in Russian) that reminded one of Caruso.

New York Tribune

.... His tenor had its possibilities, considerable strength and some expressive ability with a hearty manner It was best in the sensuous Russian and Yiddish numbers.

New York Morning Telegraph

.... The impression he made might well satisfy any visiting artist who comes to our shores.

New York World

.... He sang with a rich, mellow middle register His demi-voice is clear and very agreeable A large crowd applauded vigorously.

New York Evening Mail

.... Mr. Dobkin has a tenor voice of good quality and he used it with a great deal of discretion and effect in the many songs of many tongues.

New York Times

.... He sang the "Grals Erzählung" from "Lohengrin" with power and appreciation of the possibilities for tonal shading.

New York Evening Sun

.... The enthusiasm of Mr. Dobkin's audience is easily accounted for by his unflagging vigor and warm personality There are moments of real beauty through his singing



and he commands as many styles as the tongues with which he sings.

Bangor, Me. Daily Commercial

.... Dmitry Dobkin won the instant approval of the audience with his wonderful tenor voice and shared the honors of the brilliant opening night with Mlle. Bori. An artist of rare talent, plenty of personal magnetism The splendid applause which followed was a tribute any artist should be proud of.

Bangor, Me. Daily News

DOBKIN SHOWS TENOR VOICE OF ADMIRABLE QUALITY

.... He has a wonderful tenor voice that sings itself straight into the hearts of his

hearers An artist of exceptional talents and splendid training.

Bangor, Me. Daily News

.... His mighty voice, which has also the power of fading to a gentle sweetness and pathos, was admirably displayed.

Portland, Me. Press Herald

.... His big voice rose to splendid sweetness and the characterization he gave of the soldier was sincere and convincing.

Bangor, Me. Daily Commercial

.... Dmitry Dobkin created a sensation with his impersonation of Don Jose His love scenes with Carmen were a work of art and in the tragic moments, the climax of which is reached in the final act, his dramatic acting was at once the work of a great artist.

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New York City

Goldman Band to Move Concerts to Enlarged Quarters in Central Park

Organization of Summer Players Widens Scope of Concerts to Meet Needs of Growing Audiences—New Shell to Be Erected, and Seats for 30,000 Persons Planned—To Give Five Performances a Week

THE Goldman Concert Band, Edwin Franko Goldman, conductor, which for five years has provided New Yorkers with summer concerts on the green of Columbia University, has concluded arrangements with the city authorities whereby next summer's concerts will be given in specially-provided quarters in Central Park. The change is made necessary by the building plans of the University, which call for the erection of a new building on the ground which has been used by the band.

The new site will bring the concerts nearer the center of the city and provide entertainment for an increased number of music-lovers. Concerts will be given on five nights each week, instead of on three, as has been the case in the past. Arrangements are being made for the building of a new shell or sounding board, near the Mall, and seating accommodations will be made for more than 30,000 persons.

"When President Nicholas Murray Butler reluctantly notified me that the space formerly utilized by the band would be no longer available," said Mr. Goldman, "I and my board of advisors made a complete survey of the city to secure a new location which would be a suitable setting for the concerts and at the same time meet the needs of a constantly growing attendance. Because of the fact that the band had given so many free concerts in the various parks of the city, Mayor Hylan suggested to City Chamberlain Berolzheimer and Francis D. Gallatin, president of the Park Board, that the band be invited to give its concerts in Central Park until another suitable place could be found. The idea met with our hearty approval, since it affords an ideal spot in which to minister to the needs of New York's citizens."

It is estimated that the Goldman Band has been heard by more than 4,000,000 persons during the five years it has played on the Columbia Green. The last concert was heard by more than 30,000 persons, and this number was more than could be conveniently accommodated. As in the past, the series will be maintained by public subscription, a special section of seats being reserved for the subscribers.

Mrs. Daniel Guggenheim, whose interest has been unflagging since the inception of the concerts, is chairman of the subscription committee. Among the subscribers are Murry Guggenheim, John D. Rockefeller, Jr., Mrs. Clarence Mill-



Edwin Franko Goldman, Conductor of Goldman Band

hiser, Mrs. Helen Hartley Jenkins, Mr. and Mrs. Philip Berolzheimer, Mrs. William C. Potter, Felix M. Warburg, Mr. and Mrs. S. W. Straus, Thomas F. Ryan, Mrs. Millie R. Hambur, Mrs. S. Frankel, William H. Taylor, Col. Michael Friedsam, Mrs. Alexander Kohut, and many others, including some 2000 smaller contributors who pay annual subscriptions of five and ten dollars each.

HAL CRAIN.

TOLEDO WELCOMES PAPERTE

Singer Appears in Concerts of Two Clubs

TOLEDO, OHIO, Nov. 25.—In the Coliseum on Nov. 16 the Orpheus Club gave its first concert of the season before an appreciative audience. Frances Paperte, mezzo-soprano of the Chicago Civic Opera Association, was warmly greeted as the assisting artist. The club was in good form, and under the baton of Walter E. Ryder achieved some superb effects in tone-color and precision. The chief part of the program was Hammond's setting of Sir Walter Scott's "Lochinvar." Miss Paperte sang artistically, accompanied by Samuel Richard Gaines of Columbus. J. Harold Harder was accompanist for the club.

On Sunday afternoon at the Toledo Club, the first of the series of monthly Twilight Concerts was given by Miss Paperte and the Little Symphony, under the direction of Abram Ruvinsky. Miss Paperte charmed her audience in the aria "Voce di Donna" from "Gioconda," and other numbers. The work of the Symphony also was excellent in the "Merry Wives of Windsor" Overture, Drdla's "Souvenir," Beethoven's "Turkish March," Tchaikovsky's Andante Cantabile for strings, and Elgar's "Pomp and Circumstance" March. Mr. Harder was accompanist for Miss Paperte.

J. H. HARDER.

Hear Choir and Quartet in Newark, Ohio

NEWARK, OHIO, Nov. 25.—An active week was marked by the presentation of Gaul's "Holy City" by Gaul, sung by a chorus of forty conducted by Mrs. H. F. Moniger. Pearl Bowner, organist, Sam Gelfer, violinist, and K. S. Dickinson, flautist, assisted in the performance. A concert by the Embers Male Quartet was given under the auspices of the Citizens' Entertainment Committee of

Broadcast Chicago Opera

CHICAGO, Nov. 27.—Several million persons, it is estimated, have heard performances of the Chicago Opera broadcast by radio. The voice of Rosa Raisa in a performance of "Aida" has been heard as far East as New York as clearly as in the Middle West, and other operas broadcasted have been "Bohème," "Parsifal" and "Carmen," the last with Mary Garden. Two operas will be broadcast weekly, and after the football season the Saturday afternoon opera will be added.

East Newark, when the program was made up of old and favorite songs. Members of the Junior Music Club appeared in an all-Mozart program under the leadership of Russell Tower.

JAMES H. SCHIFF.

HAIL CLEVELAND FORCES IN LIMA, OHIO, CONCERT

Beryl Rubinstein Soloist in Concerto by Saint-Saëns—Clubs Give Programs

LIMA, OHIO, Nov. 25.—The Cleveland Orchestra made its second local appearance within a twelve month, at Memorial Hall on Nov. 8 in the course organized by the Women's Music Club. Nikolai Sokoloff and his players were warmly greeted, the conductor receiving an ovation. Mr. Sokoloff gave a brief explanation of the music of the Tchaikovsky Symphony "Pathétique," which lent additional interest to the music. Beryl Rubinstein, pianist, was the soloist in the Saint-Saëns Concerto in F, Op. 103, and played with fluency and understanding. He gave as an encore the Chopin "Black-Key" study.

The Thanksgiving matinée recital of the Women's Music Club at Memorial Hall on Nov. 23 was arranged by a committee comprising Mrs. P. J. Hobart, Mrs. Gale C. Dunifon and Violet Bradley. The club guest, B. Harley Holmes, violinist, played the César Franck Sonata in A, with Mary Katherine Roby at the piano. Blanche Finicle, soprano; Margaret Gregg, Junior supervisor of music at Central High School, and a quintet comprising Pauline Wemmer Gooding, Mrs. T. R. Schoonover, Mrs. C. S. Baxter, Margaret Gregg and Mrs. R. O. Woods, with Miss Bradley and Miss Roby as accompanists, were also heard.

The Etude Club devoted its study program on Nov. 21 to a discussion of church music and the development of the organ. Violet Bradley was the leader, and Mrs. Charles Black, hostess. A trio made up of Mrs. Gooding, Mrs. J. M. Patterson and Mrs. Woods also sang. Two performances of "Miss Bob White" were given by local singers on Nov. 21 and 22. A large sum was realized for the Lima Federation of Women's Clubs, to be used for that organization's philanthropies. Mrs. Fraser Turner Austin sang the title rôle, Frank Clark, Blake Robinson and Margaret Gregg were others who participated.

An innovation recently introduced at the Lima State Hospital was that of "listening in" to a program of music broadcasted from the Annacostia station near Washington, D. C. These concerts are to be a permanent institution for the weekly entertainment of the 700 patients. The apparatus was installed as an experiment by the Maus Radio Machine Company of Lima. H. EUGENE HALL.

Marguerite D'Alvarez, contralto, has just completed a tour of California and is now fulfilling engagements in the northern Pacific States and Canada. She will be heard in Portland, Salem and Eugene, Ore., and in Victoria and Vancouver, B. C.

Sascha Fidelman, former concertmaster of the Rialto Theater Orchestra, New York, has returned to this city after an absence of two years, spent abroad. He has made many concert appearances in London, France, Germany and Italy.

Cyrena Van Gordon, mezzo-soprano of the Chicago Civic Opera Association, will appear in concerts from April until June.

SOKOLOFF TALKS AT CLEVELAND CONCERT

Explains Program Before Orchestra Plays—Many Recitals

By Grace Gouger Izant

CLEVELAND, Nov. 27.—The Cleveland Orchestra gave an informal concert on Nov. 21 before a large audience in Masonic Hall, when the conductor, Nikolai Sokoloff, discussed symphony instruments, and explained the compositions on the program in advance of their performance. "Be human tonight!" he enjoined his audience. "Let the music soak into your souls. It isn't over your heads, and don't keep thinking it is!"

The program included the Overture to Thomas' "Mignon," Bach's Air in D, for string quartet; Grainger's "Shepherds Hey," "The Blue Danube" Waltz of Strauss; Overture to Chabrier's "Gwendoline," an excerpt from Puccini's "Bohème," and Skilton's "War Dance." The Grainger number had to be repeated.

Olga Samaroff and Hans Kindler appeared in joint recital at the Hotel Statler on Nov. 20 under the management of Kathryn Pickard. Brahms' Sonata in E Minor was excellently interpreted by the two artists. Mme. Samaroff's solos were Chopin's Sonata in B Flat Minor; Liszt's "Liebestraum" and Wagner's "Ride of the Valkyries," as transcribed by Hutcheson.

The Westminster Presbyterian Choir of Dayton, with John Finley Williamson as conductor gave a concert of unaccompanied singing on Nov. 17. The choir includes about thirty voices.

Jaroslav Kocian, violinist, played on Nov. 21 at the Cleveland Bohemian National Hall.

Bruce Simmonds was the soloist at an informal piano recital on Nov. 19 at the Cleveland Museum of Art.

Arthur Quimby, assistant organist at the Museum, and organist at the First Unitarian Church in succession to James H. Rogers, gave a program of organ music at the Museum on Nov. 22, including works by Bach, Handel, Ropartz, Vierne and Franck.

The Mamay-Loboyko School of the Russian Ballet appeared in its initial exhibition recently at Engineers' Hall, with the director, Thaddeus Loboyko, and his wife, Gali-de-Mamay, as chief soloists. Julia Tuczowska, with Nona Baker Hoon, pianist, assisted in the program.

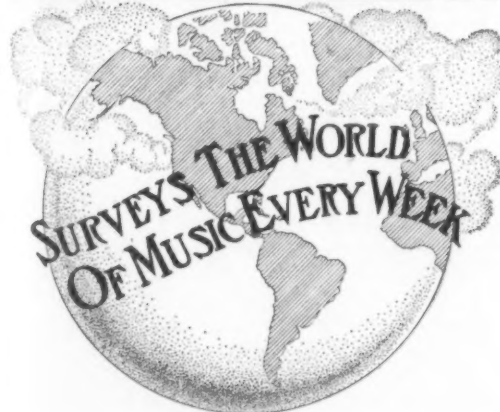
Hubert Linscott of the faculty of the Cleveland Institute of Music, baritone, gave a recital, accompanied by Ruth Edwards, pianist, also of the faculty, at Oberlin Conservatory on Nov. 22. The program included songs by Beethoven, Schubert, Franz, Strauss, Moussorgsky and some old French numbers. The concert was the first of a series of reciprocal musicales between the two institutions.

Anna Fitzu, who is now appearing with the San Carlo Opera Company, will be heard in concert from January to March under the R. E. Johnston management.

Hans Kindler, 'cellist, will be soloist with the New York Philharmonic on Dec. 8 and 17, and will appear with the Detroit Symphony in a Buffalo concert on Dec. 12.

WETHERSFIELD, CONN.—Carmen Eylees, contralto, and Charles E. Bailey, tenor, with Ida M. Bailey at the piano, were heard in recital recently.

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New York Federated Clubs Honor National President at Reception

THE New York Federation of Music Clubs gave a tea in honor of Mrs. John F. Lyons in the southeast ballroom of the Pennsylvania Hotel on Friday afternoon, Nov. 24, at which many musicians, educators, and leaders in local musical affairs, as well as members of the New York organization, availed themselves of the opportunity to meet the president of the National Federation. For two hours the spacious room was filled with an eager and interested throng, which included also a large number of visitors to the city from distant parts of the land.

Mme. Edna Marione-Springer, president of the New York Federation, Carolyn Beebe, its first vice-president, and Mme. Grace Hamlin, State chairman of Extension, were in the receiving line with Mrs. Lyons, and among the other officers of the National Federation who were present were Mrs. William Arms Fisher of Boston, first vice-president; Mrs. J. Herbert Stapleton of Milwaukee, treasurer; Mrs. Russell Ripley Dorr of Plainfield, N. J., historian; Mrs. Cecil Frankel of Los Angeles, Department of Extension chairman; Mrs. Frances Elliott Clark of Camden, N. J., Department of Education chairman; Mrs. Helen Harrison Mills of Peoria, Ill., Department of Publicity chairman; and Nan B.

Stephens of Atlanta, president of District No. 5.

Among others from out of town who attended were Mrs. W. R. Warner and Helen B. Warner of Tarrytown, N. Y.; Albert L. House of Stamford, Conn.; Jennings Perry of Los Angeles; Mrs. J. F. Hill of Memphis, Tenn.; Elsie Gerber of Memphis; Tess Hihn of Santa Cruz, Cal.; Mrs. George Hill MacLean, president of the St. Ambrose Music Club of New Haven, Conn.; and Lillian Kremer of Norristown, Pa.

New Yorkers present included Dr. Eugene A. Noble, director of the Juilliard Musical Foundation; Mr. and Mrs. William Wade Hinshaw, Eleonora de Cisneros, Ralph J. MacFadyen, Anne Roselle, Harriet Steel, Mrs. Theodore Martin Hardy, C. W. Murphy, Sue F. Reed, Adele F. Southard, Lucy D. Bogne, Walter K. Varney, Lillian M. Ellis, Evelyn Fletcher Copp, Mrs. James H. Rogers, Doris Madden, Mrs. Virginia Ryan, Florence Regan, Mr. and Mrs. Frederick H. Haywood, Mrs. Lowell T. Field, Grace Nott, Mary Pinney, Jessamine Harrison Irvine, Daisie S. Martin, Dr. and Mrs. Mario Marafioti, Mrs. A. L. Pratt, Ada A. Pratt, B. Zirato, Frederick Gunster, Lotta Madden, Sigmund Spaeth, Mrs. John Francis Brines, Augusta Gloria Marks, and Mrs. George W. Jones, Jr., and others.

Newspaper Co-operation Is Helping Federation

[Continued from page 13]

good music throughout the whole nation. "I am all wrapped up in the *Official Bulletin*. It is just the thing that was needed to make the clubs co-operative, and this fall it has been, in considerable part, the direct means of instituting music sections in many newspapers, through the state organizations. Just as a sample of what papers in the smaller towns are doing, the *Little Rock, Ark., Gazette*, which never before carried any news about music, is now printing a music section every Sunday. The trouble has been that the people have not known about the musical activities of the country, and newspaper editors in the smaller centers have not realized the interest that people would take in the subject when they did come to know about it.

"There is a tremendous field for adequate publicity. Throughout the whole country to-day only about one paper in a hundred pays any attention to the news of music. We are hampered in extending our work by lack of money. With even a little more money we could do a great deal more. We are now distributing 10,000 copies of the *Bulletin*, free, regularly. But great benefits would be sure to follow a larger distribution."

Edward Rechlin Playing in Middle West

Edward Rechlin, organist of the Immanuel Lutheran Church of New York, who is now on tour of the Middle West, has been greeted by capacity audiences in every city in which he has played. In many centers he has been re-engaged for appearances next season. Among the cities where the organist has been heard are Marietta, Columbus and Cincinnati, Ohio; La Crosse, Merrill, Racine, Antigo, Milwaukee and Plymouth, Wis.; Cedar

Rapids, Iowa; Seward, Neb.; Rock Island, Ill.; Pittsburgh, Indianapolis, St. Louis and St. Paul. Before returning to New York on Dec. 15, Mr. Rechlin will fulfil engagements in Detroit and Defiance, Mich.; Fort Wayne and Kendallville, Ind.; Toledo, Pittsburgh and Albany.

SAVANNAH GREET'S SCHIPA

Clubs Responsible for Week's Interesting Concerts

SAVANNAH, GA., Nov. 25.—Tito Schipa opened the musical season with a delightful concert at the Auditorium under the auspices of the Savannah Music Club, the first of its All Star Series. The audience promptly acclaimed the singer's voice and art, and demanded repeated encores.

The Club's local concerts began with an interesting program in which Mrs. Willie Shields, contralto, was heard for the first time at the Club. Mrs. Shields is a newcomer, and a welcome addition to musical circles.

A recent entertainment organized by the Junior Music Club was made especially interesting by a talk on "Negro Melodies of the South" by Harry Austin. "Music in the Middle Ages" was the subject of talk by Miss Beckwith at the November meeting of the Kindergarten Club. Miss Fulcher sang some old ballads, illustrating the subject.

MRS. WILLIAM H. TEASDALE.

Niagara Falls Hears Louis Siegel in Modern Program

NIAGARA FALLS, N. Y., Nov. 25.—The second in the series of concerts organized by the Music Society of Niagara Falls, introduced Louis Siegel, violinist, and his accompanist Otto R. Stahl, both of Rochester, N. Y. Mr. Siegel interpreted admirably several modern compositions, and Mr. Stahl gave brilliant support at the piano. Howard Hall was crowded by the subscribers to the series. They included the Sonata in A by Cesar Franck, two numbers by Florent Schmitt, namely "Dream by the Water" and "Guitar," Debussy's "Puck" and "Les Collines d'Anacapri." Milhaud's "Spring," Malipiero's "The Song of Distance," and Szymanowski's "The Fountain of Arethusa" and "Pan and the Nymphs." A small audience heard an organization called the Metropolitan Operatic Association in "Trovatore" at the International Theater. The company was headed by Mme. Gardini.

FRANCIS D. BOWMAN.

Must Have More Music in Schools, Says Eliot

BOSTON, Nov. 25.—President Eliot of Harvard University, in the course of his address describing changes he considers necessary in popular education in the United States, to-day, when speaking recently before the Woodrow Wilson Club of the University, urged the necessity for adequate training in music in every one of the schools in America, and maintained that the time allotted to this subject for the school children of Boston was too short.

"The American colonists centuries ago left untrained their children's capacity for music, and this was one of the bad outcomes of strict English Puritanism," he said. "The English Puritans thought much more of duty, particularly of harsh and disagreeable duty, than they did of beauty; and we, their descendants, are suffering from the casting of music out of their churches and group-singing or chorus-singing out of their social gatherings. In fact, they reduced music in their church service to the lowest possible terms. We must struggle against that unfortunate inheritance, redeem the time lost, and put training in music into every one of the schools of this land."

"When I say 'put it in,' I mean put it in in a quantity sufficient to accomplish the desired result, namely, the enjoyment throughout life of melody, harmony and rhythm, enjoying these things oneself, and especially enjoying one's capacity to give pleasure to other people through them. A little time per week is now given to music in most American primary schools and in some secondary schools, but how little!"

Dr. Eliot pointed out that his father, who was elected to the Common Council in Boston, and then to the Board of Aldermen, and afterward was Mayor of Boston for three years, labored in all these offices to get instruction in music given in all the public schools of the city; and in the late thirties, with the help of Lowell Mason and George Webb, who were both musicians and composers, succeeded in introducing music into the programs of the Boston schools.

"But," added the speaker, "there was not an adequate allotment of time in the weekly program, and there was not an adequate number of skilful teachers. To this day the amount of time allotted to music in the public schools of Boston is too short to give the children the training which insures lifelong enjoyment from music."

Among other changes President Eliot suggested were the training of the powers of observation in children and adolescents, instruction in manual arts and the development of skill in painting and sculpture, fuller training in the domestic arts, education in the best methods of resisting diseases, instruction in economic problems and fundamental ethical teaching in the schools.

American Compositions Listed in New Peabody Bulletin

BALTIMORE, Nov. 27.—Compositions by American composers are conspicuous in the graded list of piano works issued in bulletin form recently by the Peabody Conservatory Preparatory Department in Baltimore. The new edition has been revised and enlarged by Elizabeth Coulson, and is being used by teachers in various parts of the country as a guide in outlining pupils' work. Among the American composers represented are Mrs. Crosby Adams, Jessie Gaynor, Mabel Wood Hill, Hannah Smith, Frank Lynes, Gena Branscombe, Theodora Dutton, James Rogers, Arthur Foote, Rudolph Friml, George Siemmon, Charles Wakefield Cadman, Mrs. H. H. A. Beach, Constantin Sternberg, Ernest Hutcheson, Henrietta Cady, Clarence Loomis, Ethelbert Nevin, Leo Ornstein, Lily Strickland, Arthur Whiting, Frank LaForge, Edward MacDowell, Porter Steel, George F. Boyle, John A. Carpenter, Eugenio di Pirani and others. The Peabody Conservatory has always shown a liberal attitude toward the American composer, and this last edition indicates added interest in this field.

BOSTON.—Francis E. Hagar, organ pupil of Harris Stackpole Shaw, gave an organ recital at the Third Universalist Church, Porter Square, Cambridge, Mass., on Nov. 5. He was assisted by Miriam Bernson, contralto.

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FITZGERALD CONCERT DIRECTION

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Why Nedelka Simeonova Halted Her Career

Young Bulgarian Violinist, After Playing in Europe and America, Retired from Concert Platform to Study—Forsook Plaudits and Bouquets to Practice Ten Hours Daily—Declares She Is Now Beginning Her Real Work

ARTISTS sometimes, but not often, pause in mid-career and ask themselves whether they are on the right road. Then, if they are not satisfied, they retire and make right what is wrong. This, however, is the attitude of maturity, and for a child to take such a course argues an insight and a surety of purpose as unusual as it is admirable. Yet this is what Nedelka Simeonova, the young Bulgarian violinist, did several years ago.

Miss Simeonova was born at Haskovo in South Bulgaria in 1903, and having practically supported herself since she was twelve, she already has a career behind her as well as in front of her.

"I always wanted to study music," said Miss Simeonova, "but my father wouldn't hear of it. He was a violinist in the King's Orchestra at Sofia, and wasn't particularly interested in having another musician in the family. Then, too, he said that women didn't amount to much in artistic careers, and that their place was in the home. You know the sort of thing.

"One day he caught me picking out on his violin the little songs I had learned at school and gave me a good scolding, besides threatening to give me still worse if I ever touched his violin again! So I probably shouldn't have had the chance to study if an accident hadn't occurred. At a rehearsal of the King's Orchestra, another member of the orchestra fell over my father's violin case and smashed it to flinders. Fortunately the violin wasn't in it, but the case was destroyed, and the man, who was not well off, said he couldn't afford to pay for it, but that he would give my father a small sized violin that he had. Of course it was no use to my father, so he gave it to me.

First Concert

"Oh! how delighted I was with that little fiddle! My father started giving me lessons, and one week from the day I got the instrument I was asked to play at a school concert, so I played Schumann's 'Träumerei' at my very first public appearance. When I got home I told my mother that I was going to give all my time to work. And I really did, and practised all the time nearly when I was not in school, and played at concerts and even for the Queen.

"When I was ten, a Bulgarian gentle-

man living in Boston, who was interested in raising money for victims of the Balkan war, thought I would be a money-maker for the cause, so I came to America and gave concerts in and around Boston and really did earn a lot for those poor people. Kreisler heard me play and Ysaye, and were good enough to say that they thought I had big possibilities, so wealthy people in Boston subscribed money for me to go to Auer, who was then in Dresden. I had been with Auer only a short time when war broke out and he had to leave Germany. And, what was worse, I couldn't get any money from America, so there I was! I don't know what I'd have done except for another rich Bulgarian, who took me into his home, where he and his wife treated me like a daughter and gave me every possible advantage of education.

"I had lessons with a pupil of Joachim, but had to undo everything I had learned, which was hard. I got along, and when the war was over I played with orchestras in Dresden and Prague and then went back to Sofia, and, after six years' absence, played with the King's Orchestra, of which my father was still a member. I chose the Brahms Concerto, which had never been played there before, and I can tell you that orchestra had a hard time learning it! Then I was sent back to Prague as representative of Bulgaria to play at the Slavic Festival there.

Retires for More Study

"About that time I began to wonder whether I was doing things right or not. It was very nice to have all the applause and the flowers and nice newspaper notices, but during those years in Germany I had had no chance to hear any of the great violinists, and so I had no



Photo by Perham

Nedelka Simeonova, Bulgarian Violinist, Now Touring the United States in Concert

one to compare myself with. Finally I decided to come back to America for more study with Auer, because I was sure that I needed lessons. My mother came with me, and for a year and a half I worked with Auer and practised on an average of ten hours a day. I had lots of chances to go on tour in concert, but I refused them, and it wasn't easy to do! "Now I'm back at it again, and things are opening up for me, I'm glad to say. People have told me that I made a mistake in telling my age, and that, as I look younger than I am, I should take advantage of my appearance. But I don't think so. I don't want to be a child player. I'm pretty nearly grown up, so why pretend? I've worked hard for a long time, but my real career is only beginning now, and I intend to work hard for a long time to come."

JOHN ALAN HAUGHTON.

MUSICIANS' LEAGUE PLANS INITIAL CONCERT SERIES

New Organization Arranges for Appearance of Four Artists in First Two Concerts

Plans for the organization of the American Musicians' League are being completed by Herbert Nagler, manager of the Supreme Concert Management. It is announced that a committee of prominent composers and directors will soon be appointed who will pass upon the fitness of applicants to appear in the first series of concerts, scheduled for the Broadhurst Theater, New York, on Dec. 3 and 10. It is planned that these first

two concerts shall be given by four artists, two vocalists and two instrumentalists, who will repeat their program in the second concert. The musical critics will be invited to attend to assist in determining whether the artists shall be worthy of the League's aid, in which case they will be offered contracts for concert appearances.

No complimentary tickets will be issued and all proceeds go to a fund in order that the concerts may continue indefinitely and be self-supporting. Students may make application for a hearing through their teachers, but in no case may a teacher offer the name of more than one student.

Cantors Move to Preserve Traditional Hebrew Music

The first official convention of the Jewish Ministers and Cantors' Association of America, at the Hotel Astor, New York, discussed plans for the preservation of traditional Hebrew music and urged that a musical center should be established with that end in view. One resolution affirmed that the traditional liturgy should be introduced in synagogues where the art of cantorship is losing its native beauty and holiness. It was further urged that a home should be established for aged and disabled cantors, and that there should be closer relations between cantors and congregations. Dr. Samuel Buchler was elected permanent chairman of the conference.

Ella May Powell Discusses Enunciation in Pamphlet

In "Psychology and Technique of Speech and Song," a pamphlet of twenty-five pages privately printed at Gainesville, Ga., Ella May Powell offers some helpful suggestions for the acquiring of clear and clean enunciation and the improvement of their delivery by speakers and singers. Believing that "the call of the hour is not for more prima donnas, but for more music in the hearts and homes of the American people, for singing, which is fundamental in all music, is the greatest impulse of the heart, conducive to good health, good morals and the highest education," she points out the importance of breath as the first step in the process of expression; recommends two breathing exercises "to be taken daily for physical and mental development," and provides an interesting set of vowel molds, with diagrams, by means of which "each tone becomes a complete register of the voice."

Music Guild to Feature Fairchild Work

Blair Fairchild's Sonata for Violin and Piano will be one of the features of the second program of the American Music Guild at the Fifty-eighth Street Branch of the New York Library on Dec. 7. Other compositions to be given are Choral Variations and Fugue for two pianos by Charles Haubiel; two Rhapsodies for clarinet and piano by Chalmers Clifton; songs by the late Edward Horsman and violin numbers by Marion Bauer, Edwin Grasse and Albert Stoessel.

Claussen to Sing with Dippel Opera Forces

Julia Claussen, mezzo-soprano of the Metropolitan, will make a number of appearances with the United States Opera Company, Andreas Dippel director, during the season. She will be heard in the rôles of Brunnhilde and Brangäne. Mme. Claussen will give a recital in Baltimore on Dec. 5.

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—AS SANTUZZA—

GLADYS AXMAN

"Was a Revelation"

with San Carlo Opera Co. in Boston Nov. 14th.

BOSTON POST, Nov. 15, 1922

MME. AXMAN
THRILLS ALL

Singer Scores Great Success in Cavalleria

Mme. Gladys Axman scored a remarkable success in "Cavalleria Rusticana" at the San Carlo performance at the Boston Opera House last night. Not alone was her singing of the rôle of Santuzza remarkable, but her acting was a thoroughly revealing performance. Not in years was an audience so stirred by this Mascagni masterpiece. Mme. Axman is surely one of the coming great stars of the opera and the large house applauded her tumultuously.

BOSTON GLOBE—Nov. 15, 1922

Gladys Axman as Santuzza in Cavalleria was a revelation. Her dramatic skill was well-nigh perfect. Particularly convincing was her jealousy, and the tragedy it led to was wonderfully well developed.

BOSTON TRANSCRIPT

As in last year's performance, Miss Axman was the Santuzza, and her acting was convincing.

BOSTON AMERICAN—Nov. 15, 1922

Gladys Axman, as Santuzza, was especially pleasing.



Panorama of the Week's Events in Musical Chicago

Restoration of "Parsifal" to Repertory is Feature of Operatic Week in Chicago

[Continued from page 1]

was augmented by fifty members of the Chicago Singverein and twenty-four members of the Paulist Choir. The mechanical details were competently handled and the production ran with remarkable smoothness.

Louise Homer Returns

The presence of Mme. Homer in the cast made the "Trovatore" of Tuesday night a feature of the week. With Rosa Raisa as *Leonora*, the occasion became doubly brilliant. The contralto, appearing as *Azucena* of course, was welcomed with a remarkable ovation. At the end of the second act, following her singing of "Stride la Vampa," she was called repeatedly before the curtain with Giulio Crimi, the *Manrico* of the cast, to acknowledge the applause. A similar demonstration came after the first scene of the next act, when Mme. Homer appeared alone in front of the curtain.

The contralto had not been heard here in opera since she sang with the Metropolitan Company on its last visit, a decade ago, although she was a member of the Chicago forces on a pre-season tour one year when the late Cleofonte Campanini was general director. In the rôle of the *Gypsy* she put real vocalism first and foremost. Her tones have lost none of their rich contralto beauty, and on the histrionic side she accomplished some thrilling work. Her great popular success has led to her engagement for two performances of *Dalila* with Charles Marshall as *Samson*.

Mme. Raisa as *Leonora*, especially in the later scenes of the opera, poured forth her voice in glorious golden flood. The audience responded with round after round of applause. There is an increasing lyric note in her voice and this was particularly rich in her latest performance. She still has, when she cares to employ it, all the volume of previous years, but she has gained in restraint, and the gain has made her work more beautiful.

Mr. Crimi was particularly good in the more robust phrases of his rôle. There it had the true Italian ring. In the quieter moments he was not so successful. He acted well and he contributed in notable measure to the effect of the "Miserere" scene with Mme. Raisa.

A mix-up in the stage arrangements made Giacomo Rimini an innocent victim in the Cloister Scene, if the *Count di Luna* may be described as an innocent victim for once. The curtain went up while the stage hands were still busy. It descended again. Three times the orchestra played the introduction, once to an empty stage, and Mr. Rimini seemed perturbed by these events when he made his appearance for the "Il Balen" aria. Generally, however, his work was excellent and he was especially good in the concerted numbers. Virgilio Lazzari elevated a minor part with the dignity of his bearing and the admirable use of his sonorous organ. Hazel Eden as *Inez* and José Mojica as *Ruiz* did well.

Giorgio Polacco brought fire to the worn score and vivified Verdi's music so successfully that everything seemed fresh and new.

A New "Scarpia"

Monday night's "Tosca" introduced a new *Scarpia* in Cesare Formichi. It was a characterization direct to the verge of bluntness. There was force in his interpretation, and with his towering stature and remarkable personality he dominated the scenes in which he appeared. His

voice had great power, but was under good control, and his meaning was always clearly defined.

Mme. Raisa sang the title rôle in place of Mary Garden, who was unable to fulfil her scheduled engagement because of a cold. Mme. Raisa, familiar in the part, has toned down her acting so that it now is more subtle. Her voice was beautiful throughout. Mr. Crimi made a handsome *Cavaradossi*, and his singing showed a decided improvement over his performance on Saturday afternoon in "L'Amore dei Tre Re." He was convincing as the artist and lover. Vittorio Trevisan gave his inimitable interpretation of the *Sacristan*, and Désiré Defrère was good as *Angelotti*. Smaller parts were interpreted by Lodovico Oliviero, Sallustio Civali, Kathryn Browne and Milo Luka. Mr. Panizza conducted.

"Snégourotchka" had its first repetition on Tuesday evening, with no changes in cast. Edith Mason, Ina Bourskaya, Irene Pavloska, Georges Baklanoff, Ivan Steschenko, Cyrena Van Gordon and Angelo Minghetti were heard and Richard Hageman conducted.

Miss Garden sang "Carmen" again on Thursday night, with Mr. Crimi replacing Riccardo Martin as *Don José*, because of an attack of laryngitis which made it impossible for the American singer to appear. Mr. Crimi had sung in "Trovatore" the night before and had to sing *Don José* on five hour's notice. Any kind of success would be noteworthy in these circumstances, but Mr. Crimi gave an excellent performance. His work was noticeably smooth in pianissimo on this occasion and the Flower Song was delivered with admirable finish and deep feeling. Mr. Hageman conducted and the performance, under his competent leadership, went smoothly.

"Bohème" was repeated on Saturday afternoon, with Edith Mason as *Mimi* and the same cast that supported her in the previous performance, except that Edouard Cotreuil sang *Colline*. Angelo Minghetti, Giacomo Rimini and Irene Pavloska were participants. Mr. Panizza was in charge.

The second week of the season came to a close on Saturday night with a repetition of "L'Amore dei Tre Re" at popular prices, with the same fine cast as before: Miss Garden, Mr. Lazzari, Mr. Crimi and Mr. Baklanoff. Mr. Polacco conducted.

Change Season's Plans

As a result of Mr. Marshall's success as *Radames*, plans have been made to give five additional performances of "Aida," three of "La Juive," two of "Samson et Dalila," two of "Otello" and possibly "Trovatore," with Marshall as *Manrico*, during the next few weeks.

K. K.

Princess Watahwaso Sings

CHICAGO, Nov. 25.—The last of the Playhouse Morning Musicales for the present season was given on the afternoon of Nov. 9 by Princess Watahwaso, who interpreted with sincerity songs of the Indian race. Robert MacDonald, accompanist, played several solo numbers fluently.

Organize Campaign Against Jazz

CHICAGO, Nov. 25.—A drive has been organized against jazz. Benson's, a house which furnishes dance orchestras to most of the hotels and clubs in the city and suburbs, has banished the jazz band, and Frank Clark, manager of Ted Snyder's music publishing firm, says that

that house, in common with other members of the Music Publishers' Association, has decided to prohibit jazz. Peter C. Lutkin, dean of the Northwestern University School of Music, believes that to put an end to jazz would be a decided benefit for Americans and American music, "for," he says, "it is the expression of crass vulgarity in music. It came from the tom-toms of savages. It is a very good thing for all concerned that its shroud has been ordered and its grave dug. There is, however, a type of clever jazz that must be distinguished from the vulgar kind, and that will, I believe, be absorbed by American music."

APPLAUD REPETITION OF CADMAN'S "SHANEWIS"

American Grand Opera Company Gives
Second Performance of Work to
Aid Veterans

CHICAGO, Nov. 25.—The second performance of Cadman's opera, "Shanewis," was given on the afternoon of Nov. 22 in the Studebaker Theater by the American Grand Opera Company. There was a marked improvement over the first hearing of the opera, and the audience was enthusiastic. The singers were more at ease in their rôles, and a smooth and finished performance was given.

Leah Pratt gave a more emotional interpretation of the character of *Shanewis*. Gilbert Wilson as *Philip Harjo* was in much finer condition vocally and his acting again impressed with its sincerity. Ethel Benedict as *Amy*, Olive Kurth as *Mrs. Everton* and Arthur Boardman as *Lionel* sang and acted well. The orchestra, conducted by Otto C. Luening, provided a colorful background for the singers. The assistance given by a chorus of girls from the American College of Physical Education was an added attraction. The unnamed Indians in the last act deserve credit for their acting.

The performance was again given under the auspices of the Theodore Roosevelt Post of the American Legion, and the net proceeds are to be donated to Christmas service among disabled and needy veterans. An impressive flag ceremony and an address by an officer of the American Legion preceded the performance of the opera.

CHARLES QUINT.

Artists Appear Under Women's Club Auspices

CHICAGO, Nov. 25.—Marie Sidenius Zendt, soprano; Cecile de Horvath, pianist, and Fritz Renk, violinist, gave a recital recently for the Chicago Women's Club. Mrs. Zendt sang several songs by Schumann and Strauss, and modern numbers by Arthur Olaf Anderson, Rudolph Ganz and Richard Hagemann. Miss Horvath played solos by Rameau-Godowsky, Schubert-Ganz, Zoltan de Horvath, Sgambati, and Mendelssohn-Liszt. Mr. Renk was heard in one of his own compositions, "Styrienne Folksong" and pieces by Schutt, Jarnefelt and Moszkowski-Sarasate. Beatrice Byxbee and Otto Beyer were the accompanists.

CHICAGO.—Esther Muenstermann, contralto, sang "My Heart at Thy Sweet Voice" from "Samson and Delilah" and other numbers for the Park Ridge Woman's Club on Oct. 23.

STOCK INTRODUCES MORE NOVELTIES

Respighi Suite and Goossens
Work Played—Levitzi
as Soloist

By Charles Quint

CHICAGO, Nov. 25.—Frederick Stock introduced at the Friday afternoon and Saturday evening concerts in Orchestra Hall two of the compositions he discovered abroad last summer. The first, "La Boutique Fantasque," an orchestral suite by Respighi, an arrangement of a number of short piano pieces by Rossini, was delightful in its frankly melodic texture, each short number being like a well-cut gem.

The second new work, "The Eternal Rhythm," by Eugene Goossens, had a refreshing sense of freedom, and is written along lines that show the composer to be an individual thinker. Schubert's "Unfinished" Symphony was also performed.

Mischa Levitzki, pianist, was soloist at these concerts. He played with sparkle and brilliancy, and there was perfect accord between orchestra and soloist in the interpretation of Schumann's Concerto in A Minor.

Institute Chamber Programs

CHICAGO, Nov. 25.—The City Club, in the first of a series of chamber music recitals on Nov. 22, presented the Beethoven Trio, composed of M. Jennette Loudon, pianist; Ralph Michaelis, violinist, and Theodore Du Moulin, cellist. A Pavane by Fauré, Goossens' "The Water Wheel" and Glazounoff's "Autumn" were played with rich tone color, delicate shading and nuances, and Beethoven's Trio in B Flat and the Trio in D Minor by Arensky were also given worthy interpretations. Beethoven's Minuet in G was an extra. The auditorium of the City Club was well filled.

Nesta Smith in Violin Solos

CHICAGO, Nov. 25.—Nesta Smith, violinist, gave a recital in Kimball Hall on Nov. 9, when she produced a warm tone, and played with clean technique. She showed good style in a Mozart Rondo.

Chicago News Continued on
Page 43

ADOLPH BOLM

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ADOLPH BOLM, now Director of the Chicago Opera Ballet, will instruct in Classical, Ballet, Toe, Character Dancing and Pantomime.

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CINCINNATI EAGER FOR DIPPEL OPERA

Reiner Leads Symphony in Brahms Dances—Propose Big Festival Organ

By Philip Werthner

CINCINNATI, Nov. 27.—The sale of seats for the United States Grand Opera Company has begun, and promises to be a great one. Andreas Dippel, the director, announces a cast which includes Julia Claussen, Helen Stanley, Rudolf Jung, Riccardo Martin and Henri Scott. The first performance will be given Dec. 2, in "Waiküre."

The first popular concert of the season was given in Music Hall on Sunday, Nov. 19 by the Cincinnati Symphony under the baton of Fritz Reiner. Many Cincinnati musicians who could not attend the first regular Symphony concert were in attendance to see Mr. Reiner conduct, and they must certainly have been impressed. The reading of the Brahms Hungarian Dance was entirely different from any ever previously given by a local orchestra. Mr. Reiner imbued the dances with the right spirit of abandon. There were tremendous contrasts, and his interpretation was full of color, and entirely novel to us Westerners. The attacks were decided and prompt, both in fortissimo and pianissimo passages. Only a few empty chairs could be seen in the house, which seats more than 3000 persons.

A movement has been started that will give Cincinnati one of the most perfect and largest organs in the world. The Music Hall organ originally cost \$30,000, but it is the desire of the promoters of this movement to raise \$50,000 to rebuild the old Music Hall organ in time for the Jubilee May Festival in the spring of 1923. The plan is headed by some of Cincinnati's leading citizens.

Dr. Karol Liszniewski, pianist, appeared on Nov. 18, and showed that he is a thorough musician. He played with Robert Perutz, violinist, the Brahms Sonata in G, the Schumann A Minor Sonata, and a contribution by Marguerite Melville-Liszniewska. Mr. Perutz also showed himself a sterling musician and the ensemble of the two concert-givers proved that they understood one another and the works they were interpreting. Geraldine Farrar opened the Artist series with a recital on Nov. 22, when she was assisted by Henry Weldon, baritone; Joseph Malkin, cellist, and Claude Gotthelf, accompanist. The house was filled.

A lecture and piano recital of modern Spanish music was given by Sidney C. Durst before the Hyde Park Music Club on Nov. 15. The talk, which was called "Spanish Impressions," was followed by compositions replete with fascinating rhythms and weird modulations.

A soirée musicale was given at the Good Samaritan Hospital on Nov. 17 by Carl Wunderle, viola d'amour; Emma Beiser-Scully, pianist, and composer; William Scully, Jr., bass, and Georgia Elliston, lecturer.

Florence Macbeth Opens Joplin Series

JOPLIN, Mo., Nov. 25.—Florence Macbeth, coloratura soprano, charmed her first Joplin audience at her concert in the High School Auditorium on Nov. 13. The concert was the first of the series sponsored by the Fortnightly Music Club, and the artist received one of the greatest ovations ever extended by local music lovers. All of her numbers were finely given, and she responded to calls for several encores.

ALICE D. WARDEN.

Springfield, Mo., Hails Van Gordon

SPRINGFIELD, Mo., Nov. 25.—The first recital in the Artists' Course of the State Teachers' College was given by Cyrena Van Gordon of the Chicago Civic Opera Association. Miss Van Gordon impressed a large audience, especially in her singing of "The Call of the Valkyrie," and responded to many encores. Alma Putman appeared as accompanist and in a solo group.

JOHN AUSTIN HOLLAND.

Denishawn Dancers Appear for Grand Rapids Fund

GRAND RAPIDS, MICH., Nov. 25.—Ruth St. Denis, Ted Shawn and the Denishawn Dancers gave a program of dances at Powers' Theater on Nov. 8, under the

auspices of the Butterfly Guild, to open a campaign to raise half a million dollars toward a new Butterworth Hospital, for which Mr. and Mrs. Edward Lowe of Grand Rapids have given \$200,000 in land and \$500,000 in money. François Capouliez, basso cantante; Arthur Zack, cellist, and Edith Gyllenberg, pianist, gave two concerts at St. Cecilia auditorium on Nov. 17 and 18. The East Congregational Church Brotherhood has

Pontiac Cast Presents "The Mikado"

PONTIAC, MICH., Nov. 25.—The Players' Club has given several performances of "The Mikado," Walter Parle conducting, in Pontiac and suburban towns with decided success. LeRoy Weil, baritone, of New York City, and Thelma Newell of Detroit, Mich., were cordially greeted by a large audience on Nov. 19, when they appeared on the Pleasant Sunday Afternoon program. Miss Mannabaugh was an able accompanist. MRS. W. FREDERIC JACKSON.

Galesburg Hears Dumesnil

GALESBURG, ILL., Nov. 25.—Maurice Dumesnil, French pianist, played to a capacity house at the Monmouth Auditorium on Nov. 17. Bach, Rameau, Scarlatti, Chopin, Liszt and modern composers were represented in his program. The entire faculty of Knox Conservatory, Galesburg, journeyed to Monmouth to hear him, and his audience also included many persons from neighboring towns. He was enthusiastically applauded and compelled to add a large number of encores.

AUGUSTA KORNWEBEL.

Robert Braun Plays to Susquehanna University Students

SELINGROVE, PA., Nov. 25.—Robert Braun, pianist, gave the second number of the Artist Series before the students of Susquehanna University, presenting a program which included MacDowell's "Sonata Tragica" and groups of shorter compositions by American, Russian and

raised half of the funds needed for a new pipe organ, and the instrument has been ordered. Charles L. Merriman is president of the brotherhood. Mrs. Frank A. Montelius, mezzo-contralto; Mrs. W. H. Wismer, piano, and Mrs. Joseph Putnam, accompanist, gave a recital for the St. Cecilia Society on Nov. 17, with numbers by Sibella and an aria from Massenet's "Hérodiade" among the songs on the program. VICTOR H. HENDERSON.

German composers. He played as an encore a concert study by Sternberg, dedicated to Mr. Braun. The pianist impressed his audience by his sane and artistic interpretations. Three organizations of Susquehanna University which are directed by teachers of the Conservatory are preparing their programs. These are the Men's Glee Club conducted by E. Edwin Sheldon, the Ladies' Choral Club, led by Leslie Wentzel, and the University Orchestra, of which M. Vera LaQuay is leader.

Albany Catholic Jubilee Choir to Become Permanent

ALBANY, N. Y., Nov. 25.—A mixed choir of 250 voices, selected from various Catholic churches, sang at the Pontifical High Mass at the Cathedral of Immaculate Conception in observance of the diamond jubilee of the Albany Catholic diocese. Dennis B. Kinsley was conductor and Joseph D. Brodeur choirmaster and organist. Plans are being made to make this a permanent choral organization.

W. A. HOFFMAN.

Colorado Cities Hear Macbeth

PUEBLO, COLO., Nov. 25.—Florence Macbeth, coloratura soprano, gave a recital under the auspices of the Colorado Education Association in the City Auditorium recently. The singer gave a recital under the same auspices in the Baptist Church in Junction City on the previous evening, and was also heard in a program in Denver. George Roberts, accompanist, contributed solos to each program.

Claire Dux Includes American Compositions in Recent Programs



Claire Dux, Soprano, at Forest Park Zoo, During a Recent Visit to St. Louis

Claire Dux, soprano, who began her second season in America with an extended concert tour, has given a group of American songs prominence in her concerts in the South and West. Among the native composers represented are Hageman, Carpenter, Burleigh, Zoel Parenteau, Densmore, LaForge and Wilson. Miss Dux has appeared in Indianapolis, Birmingham, Urbana, St. Louis, Memphis, Jackson, Oberlin, Delaware and Chicago and has sung with the Chicago, Philadelphia and Cleveland Orchestras. The singer is shown in the photograph on a visit to the Forest Park Zoo in St. Louis, where she is being welcomed by Jimmy and Henry, said to be members of the official reception committee.

MARVELOUS SUCCESS

SECOND CHICAGO RECITAL

KATHRYN

MEISLE

Last year Miss Kathryn Meisle's recital here was the subject of unstinted encomium in these columns. I am at a loss today to express even greater enjoyment than that caused by her first appearance, for her singing yesterday at the Playhouse was, if possible, more artistic, more finished, more satisfying in every way. The French group was an exhibition of lyric art at its rarest and best. Miss Meisle's beautiful voice is but one of her charms; she has besides impeccable tone production, style that belongs to the elite in her profession, exquisitely discreet sentiment, lovely diction and the manner of the grande dame. Miss Meisle is one of the finest concert singers on the stage today. — Herman Devries, *Chicago Evening American*, November 6, 1922.

Kathryn Meisle, contralto, who has appeared here successfully in recital a year or so ago, gave a program of songs at the Playhouse and here a Russian group of four songs by Medtner, Rachmaninoff and Gretchaninoff was heard. This singer has developed into an interpreter of vocal music of more than ordinary calibre. She not only sings with distinction—her voice is one of great power and of rich quality—but she also has acquired the art of projecting the moods and emotional contents of her songs, so that the listeners get the full meaning of their texts. She sang "Snowflakes" by Gretchaninoff with such fine effect that the audience insisted upon a repetition. — Maurice Rosenfeld, *Chicago Daily News*, November 6, 1922.

Miss Meisle has a lovely voice, the true contralto without the heaviness so apt to go with the lower timbre, and she has a straightforward way of singing which is most grateful. Having gained command over her voice, she uses it to express the meaning of the music and not merely to display her powers of control. She has the brains to understand the poem and the music and the sympathetic appreciation which enables her to bring out the character. The two songs I heard were sung with tonal beauty and interpretative force. They meant something to her and she made them mean something to her audience. Karleton Hackett, *Chicago Evening Post*, November 6, 1922.

Kathryn Meisle, contralto, filled the Playhouse with an audience she found easy to please. She has an excellent voice, smoother than most of its kind—which is smoother than it sounds in print—and especially beautiful at the top. The young woman is at the threshold of real art, and she enters it with fine working materials. One of the most pleasant of these is beautiful English.—Eugene Stinson, *Chicago Journal*, November 6, 1922.

At the Playhouse Kathryn Meisle was demonstrating again that she has one of the finest contralto voices that has been heard in several seasons. She was heard in some anemic, if pretty, American songs that displayed the glories of her voice and her ability to pronounce English. Another artist much worth while.—Edward Moore, *Chicago Tribune*, November 6, 1922.

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**J. H. Duval Presents
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Newly Published Book**

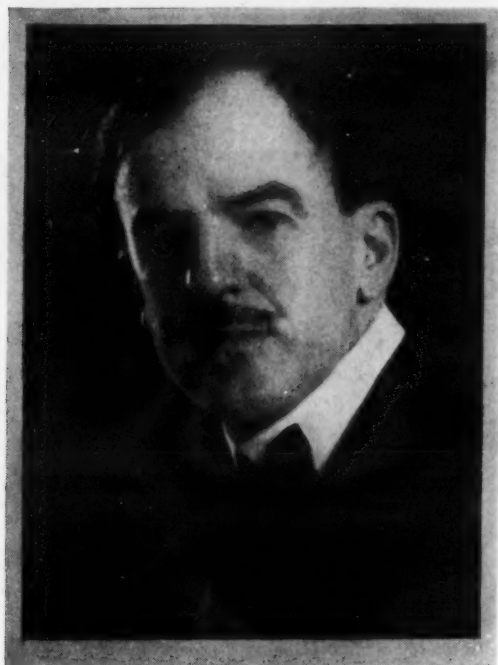


Photo by Alfred Oye Hoken, Inc.

J. H. Duval

For years while the renown of M. Juliani, teacher of singers in Paris, was at its height, his co-teacher and associate was J. H. Duval, an American singer who has devoted the major portion of his efforts to teaching. In contact with the great artists of the present generation and the one preceding, and with experience in French, English and Italian opera, Mr. Duval studied the best that existed in vocal methods. These he has endeavored to present in his work, entitled "The Secrets of Svengali," recently published. Mr. Duval offers his work as a practical text-book for students and as a guide for teachers.

STOCK FORCES OPEN MILWAUKEE SERIES

**New Voices Improve Arion
Club Chorus—Graveure
as Soloist**

By C. O. Skinrood

MILWAUKEE, Nov. 25.—The first big week of the local musical season has included four or five concerts of major importance. Foremost perhaps was the first of twelve appearances by the Chicago Symphony before a capacity audience which manifested its keen pleasure over the resumption of this notable series. This year the attendance is larger than ever. Despite the fact that no soloists are featured, most of the tickets were taken early in the season.

Tchaikovsky's Symphony, "Pathétique," received a clear and highly dramatic reading at the first concert. The program included also a group of Debussy's impressionistic pieces, a Glazounoff waltz and Wagner's "March of Homage."

Louis Graveure sang with the Arion Club for the first time in Milwaukee and made a most favorable impression. His program was broad and his interpretation highly varied. The Club has added eighty-five new voices and now numbers 250. The new voices have apparently had the good effect of introducing excellent tone quality, particularly in the tenor and alto sections. Parts are well balanced and Dr. Daniel Protheroe, the conductor, has patterns of interpretation which are distinct and full of beauty. The Club frequently aroused as much enthusiasm as the soloist because of the inspiration and sweep in its singing.

Alfred Hiles Bergen, baritone and conductor of the Lyric Glee Club, gave an enjoyable recital at the Athenæum, singing songs by Schubert, Kaun, Reger, Wolf and by two Milwaukee composers—

Alexander MacFadyen and Ralph Till-ema.

Carl F. Miller, organist of Grand Avenue Congregational Church, gave the forty-third of his free monthly organ recitals, with Beecher C. Burton, tenor, as soloist. Music by Pietro Yon, Mendelssohn, J. Lewis Browne and others made up the program.

Dudley C. Watson, director of the Mil-

waukee Art Institute, has announced that he will use music to aid his demonstrations. Every gallery tour will be preceded by music from the master composers "to put the listeners in a united frame of mind." The children's classes will be required to attempt expression in drawing of what they have heard.

Music as a basis for drawing pictures is used also by Benita E. McCormick in her children's classes. Striking results have been obtained.

MORINI VISITS VIRGINIA

**Plays in Charlottesville Series—Chamber
Program Heard**

CHARLOTTESVILLE, VA., Nov. 25.—Erika Morini gave the second of the McIntire Concerts of the season in Cabell Hall, when she played artistically the Mendelssohn Concerto and numbers by Schumann, Elgar, Beethoven-Kreisler, Svendsen, Zarzycki, Wieniawski and Sarasate. Carl Lamson provided excellent accompaniments.

In the fourth ensemble concert of the season, under the auspices of the McIntire School of Fine Arts, Arthur Fickenscher, piano; Alfred Swan, violin, and Richard Lorleberg, 'cello, played an attractive program which included Couperin's Concerto for Violin and Clavichord; Two Impromptus from Op. 90, by Schubert; Two Sonatas for Violin, Viola and 'Cello, by Mozart, and a Trio Caprice, by Paul Juon.

FRANCES D. MEADE.

Lexington Greets Spalding.

LEXINGTON, KY., Nov. 25.—Albert Spalding, violinist, was greeted with cordial favor by a large audience at the Woodland Auditorium in the second of the Artists' Concert Series, of which Anna Chandler Goff is director. His warm, resonant tone and fine technique and interpretation all contributed to his success in a program which included Vivaldi's Sonata in D, Beethoven's Sonata in C Minor, Op. 30, No. 2, Wieniawski's Concerto No. 2 in D Minor, Bach's Air for the G String, Schumann's "At the Fountain" and Spalding's own "Alabama Melody and Dance," which had to be repeated. The violinist gave several other encores.

MARY CAMPBELL SCOTT.

**Samaroff and Rachmaninoff Heard in
Richmond, Va.**

RICHMOND, VA., Nov. 25.—Musicians here heard Olga Samaroff on Nov. 14, under the direction of the Musicians' Club; and Sergei Rachmaninoff on Nov. 17, in a recital which began Mrs. Wilson-Greene's artist concerts. By singular coincidence both pianists, who were greeted with marked favor, played Chopin's Sonata in B Flat Minor, and Nocturne in F Sharp. These were the first appearances of both artists in Richmond.

G. WATSON JAMES, JR.

**Mildred Delma Applauded in Atlanta
Series**

ATLANTA, GA., Nov. 17.—Mildred Delma, soprano, in an attractive recital in the second concert of the Fine Arts Club series, at the new home of Mr. and Mrs. C. Howard Candler on the morning of Nov. 6, was given a cordial reception by the 300 members of the Club in a program that comprised two numbers by Brahms; Songs of the Hebrides, a group of songs in French, an aria from Leon's "L'Oracolo"; several Chinese Drolleries, arranged by Crist, sung in costume, and a group of Spanish and South American folk-songs, also in costume. Mr. Candler, organist, was heard in a number of solos on his new instru-

ment. Ethel Beyer was the accompanist. Miss Delma also gave a recital at the Agnes Scott College and was the honor guest at a reception given by Mrs. Maybelle S. Wall.

**Alexander Gunn and Penelope Davies
Give Marinette, Wis., Recitals**

MARINETTE, WIS., Nov. 25.—Alexander Gunn, pianist, and Penelope Davies, soprano, in recitals with the Ampico, spent a week in Marinette. In addition to giving a program at the Marinette Theater on Nov. 10, they appeared before the Rotary, Kiwanis, and Woman's Clubs, and at a private musicale in the home of Mrs. Marshall Lloyd of Menominee, Mich. In the theater concert, Mr. Gunn played solos by MacDowell, Chopin, Wagner, Debussy, and other composers, and Miss Davies, to the accompaniment of the Ampico, sang "Il est Doux," from "Hérodiade," Hüs's "J'ai Pleuré en Reve," and other numbers.

MIAMI, FLA.—The third of the fortnightly Sunday afternoon concerts at the Miami Conservatory was given by Mamie De Loach, pianist of the faculty, and Theodor Seidenberg, 'cellist, who was accompanied by his brother, Daniel Seidenberg. An Armistice Day recital was given by the younger pupils of Eleanor Clark at the Clark Studio.

ROME, GA.—The first of a series of sacred concerts to be given by various local choirs was presented by the First Baptist Church Choir assisted by the Sunday School Orchestra with Frances Randal, organist. The second concert was presented by the First Methodist Church Choir, Leo Holden, organist. Louise Bennett and Inez Ebling, sopranos; Mrs. Leon Covington, contralto; C. J. Warner, tenor; Glover McGhee, bass; Caroline Grey and Mrs. Lucius McKay, violinists; and Paul Nixon, 'cellist contributed to the program.

ROANOKE, VA.—In the November program of the Thursday Morning Music Club, at the Thurman and Boone Salon, Josephine Shull, soprano, sang an excerpt from "Pagliacci"; Everard Calthrop, tenor, gave a group of songs; Mrs. Hugh Trout and Max Brownold contributed piano solos, and two trios for violin, 'cello and piano were played by Mrs. J. M. Horton, Mrs. W. H. Fenton and Mrs. M. R. Faville. Mrs. George C. Armistead and Helen Hiatt were the accompanists.

RICHMOND, VA.—Frederick K. Hicks, with his pupils, Marian Hadley, Neva Bowman and Kathryn Gates, who make up a local string quartet appeared at a recent meeting of the Music Study Club, of which Mildred Schalk is president. Mr. Hicks and Miss Bowman in a Concerto for two violins; Miss Hadley in a performance of Bach's Air for the G String, accompanied by the orchestra quartet, and Laura Gaston and Mrs. Hart in a two-piece number, took part in the program, and George Stump, baritone, new head of the Music Department at Earlham College, sang for the first time before a Richmond audience.

Trio arrangements of two of Katherine Heyman's songs have been made by Tadeusz Iarecki and will be played by the Trio Del Pulgar in a concert to be given at the home of Mrs. F. M. L. Tonetti, New York, on Dec. 10. The Trio will have the assistance of Louise Llewellyn-Iarecki, soprano.

John Corigliano, violinist, has left New York to appear with Nina Morgana, soprano, on a three weeks' tour of Louisiana and Texas. His next New York recital will be given in Carnegie Hall on Feb. 18.

BOSTON, MASS.—Blanche Dingley-Mathews, piano teacher, gave a luncheon at the Copley-Plaza Hotel recently to leading music dealers.

Recent appearances for Helen Schafmeister, pianist, include recitals at Briarcliff Lodge, Briarcliff Manor, N. Y., a noon-day musicale in Aeolian Hall and Miramont Court, Briarcliff, N. Y.

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Gerardy Brings 'Cello Novelties on His Eleventh Visit to America

Belgian Musician Here for Tour After Absence of Eight Years—Music Flourishing in Poland, He Relates—United States in Advantageous Position

JEAN GERARDY, Belgian 'cellist, who is back in America for a tour, after an absence of eight years, has brought with him from Europe several novelties. Playing with the Philadelphia Orchestra in New York on Nov. 21, he introduced to America Elgar's Concerto in E Minor. On Dec. 10, at a recital, he will play novelties by Jongen and others, besides a number of older works. "There is an inexhaustible mine of music for the 'cello," he says, "but much of it is of great difficulty owing to its having been written originally for the viola da gamba. The difference in the instrument makes this music much harder to play."

This is the eleventh time Mr. Gerardy has been in America, the first being when he was only sixteen. "Just before coming here this fall," he related, "I played several times in Poland. In spite of the chaotic state of things there, music and opera are 'going strong,' as you say over here. The ballet at the opera in Warsaw is the last word in stage dancing and the concerts excellent. People don't seem to mind paying 5000 or 6000 Polish marks for a seat. I played the Elgar Concerto there for the first time, and it was very well received. I played in other European cities as well and toured England."

Mr. Gerardy finds that America has forged ahead musically to a tremendous



Photo by Mishkin

Jean Gerardy, Belgian 'Cellist extent. "But then why shouldn't it?" he asked.

"You have here," he pointed out, "practically all the best orchestras in the world and the best conductors, so your audiences are educated musically in spite of themselves. You can't go on hearing the world's greatest music given in the best possible manner without getting some idea of what it's all about. You have not had to go through the trying transitional stages the way European cities have. A proof of this is that your concert halls always seem to be full. And your Opera House, which has undoubtedly the finest personnel in the world, is always crowded, I understand. I am

greatly interested in opera, and hope to hear a great deal of it in New York.

"It is a curious thing that opera singers are, as a rule, not especially interested in any other form of music except opera, but I think that artists who follow other lines invariably enjoy operatic performances. Lilli Lehmann is a great exception to this. I was playing on a program with her once, and she took the most minute interest in the way I phrased, and even copied my change of bowing in some songs she heard me play. She is a wonderful listener, too, and I have sat with her at concerts and seen her completely absorbed in every note of the music. But then she is a wonderful person in every way.

"In America I have always found the public very curious about personal details concerning the artists they hear. Many of the artists dislike this, and look upon it as an impertinence, but I, on the contrary, take it as a great compliment. They see an artist on the stage in a completely impersonal way, and I think it shows an agreeable, human sort of interest for them to want to know what manner of man he is off the stage."

JOHN ALAN HAUGHTON.

Elena Gerhardt, mezzo-soprano, will sing Schubert's "Winterreise" cycle in her New York recital in the Town Hall on Dec. 9.

FOSTER GREENFIELD MUSIC

Schools and Woman's Club Actively Promote Interests of Art

GREENFIELD, MASS., Nov. 25.—Greenfield, a town of 16,000 inhabitants, is doing a great deal for music. There is in the public schools a Grammar School orchestra of forty players, and the High School has an orchestra of forty, a Girls' Glee Club of forty, a Boys' Glee Club of twenty-four, and a School Band of thirty-five.

Nearly \$2,000 has been raised by popular subscription within a year for the purchase of instruments and uniforms for this band. Recently the band traveled to North Adams, and helped to arouse enthusiasm on behalf of a Boys' Band in that city.

The Woman's Club of 500 members also actively concerns itself in promoting the cause of music in Greenfield, and has booked the following artists for concerts this season: Vladimir Rosing, tenor, Dec. 5; London String Quartet, Jan. 8, and Marguerite Melville-Liszniowska, pianist, April 17.

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MARY E. BRECKISEN, 354 Irving St., Toledo, Ohio.

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DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., February 1, 1923.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Miami, Fla., Feb.; Wichita, Kans., March; Columbus, O., June.

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LAURA JONES RAWLINSON, 554 Everett St., Portland, Ore. San Francisco class, Dec. 5, 1922, at 1245 Devisadero St.; Portland, Ore., 61 North 16th, June 19, 1923; Seattle, Wash., Aug. 1.

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Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
JOHN C. FREUND, President; MILTON WEIL, Treasurer;
DELBERT L. LOOMIS, Assistant Treasurer; LEOPOLD
LEVY, Secretary. Address, 501 Fifth Avenue, New York.

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For the United States, per annum.....	\$3.00
For Canada.....	4.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

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NEW YORK, DECEMBER 2, 1922

A CHALLENGE

THERE is something of a challenge in the article, "Is the American Composer Denied an Opportunity?" which will appear in the next issue of MUSICAL AMERICA. The article is plainly one that invites dispute. It strikes both ways, both at conductors and at composers. Plainly it gives what might be termed purely artistic considerations preference over what can be termed matters of policy. It perhaps magnifies the immediate pleasures of audiences above eventual good to our native music. Certainly, where there may be said to be some conflict of interest, as between what the composer needs and what the public enjoys, the author would seem to have cast his lot with those who listen to music rather than those who create it.

But there are questions raised in this article which cannot well be ignored. Among them are the following:

Can a nationalistic school of music be developed by conscious propaganda?

Is the time come when a flowering of American music can be expected?

Are there, in fact, any new forces manifesting themselves in American music to-day, different from those that have been asserted in the past, on which to predicate a new movement?

Is it true that foreign conductors of American orchestras are indifferent to American compositions?

Are the compositions played in the concert halls really representative of the American composer?

Can the American composer say that he is denied a hearing, in the face of the records showing what has been played?

Has he, on the other hand, suffered through indiscriminating acceptance of his compositions,

because of a desire on the part of certain conductors to do what they consider the proper thing?

Do audiences relish American novelties, in view of their past experience with them?

Are conductors justified in playing works they consider inferior, because of a desire to help the American composer gain mastery of his materials?

Discussion of these points, and an argument for a consortium of conductors whereby works found to be worth while may be assured a number of performances throughout the country rather than be permitted to gather dust and be forgotten once the premiere has been achieved, give to this article all the essentials of a quarrel-maker.

Disagreements with any very positive statements of the kind set forth are to be taken for granted. There is nothing like controversy to clarify and crystallize thought.

IF BASSES WERE TENORS

THE star bass, even more than the star baritone or the star contralto, has always been a problem for the impresario. Once he has outgrown the ordinary bass rôles of the standard repertoire, usually secondary to the tenor and the soprano parts, he either must be reserved for a few operas, sometimes lacking in any very great musical or popular appeal, or other works must be thrown out of focus by magnifying routine parts in a way utterly foreign to the composer's intent and ruinous to the ensemble.

Feodor Chaliapin, if he continues at the Metropolitan through a number of seasons—as the great army of opera patrons devoutly hope he will—must eventually present just this problem. Last season, his thrilling *Boris Godounoff* was sufficient to take care of the number of appearances he could find time to give. This year, his return to his old rôle in "Mefistofele," coupled with further presentations in "Boris" and some appearances as *King Philip* in "Don Carlos" probably will sum up his Metropolitan activities.

Succeeding seasons, however, inevitably will bring up the question of additional parts. Time was when Chaliapin sang a number of those of the standard Italian repertoire, and some French rôles as well. It seems almost out of the question, to-day, however, for him to submerge his towering artistic personality in such bass parts as those in "Sonnambula," "Norma," "Lakmé" or even as *Don Basilio* in "The Barber," the characterization which was the subject of so much scolding when he was at the Metropolitan during the Conreid régime. It would be interesting to hear him again as *Leporello* in "Don Giovanni"—the rôle he learned especially for the performances given by Conreid's forces fifteen years ago—but the cast would have to be one of stellar magnitude throughout to retain the balance it should have.

There are those who would like to see Chaliapin in Wagnerian rôles. He has never sung one, but has confessed to a liking for both *Hans Sachs* and the *Hollander*, though questioning whether the vocal range of the latter would be suitable to him. These more essentially lyrical parts seem to have actually been considered by him as possible new achievements in his career, but he has never indicated that he one day would essay *Wotan*, for which his great stature would seem to especially fit him.

Doubtless from his own viewpoint, which is also that of many others, the way to put him in his element is to give more Russian operas at the Metropolitan. "Russalka," "The Demon," "Ivan the Terrible" and "Life for the Czar" offer opportunities commensurate with his art, as well as providing him with the environment in which he is happiest, that of the operas of his own land, the operas in which he has won his greatest success. Acquaintance with two of these works, as in some measure revealed by the Russian voyageurs who came to New York last winter, tended to bring forward more reasons why they should not be given at the Metropolitan, however, than why they should. There might be more of stimulation in a revival of "Prince Igor," in which the bass sings two parts, though neither of them are of any dominating importance.

If basses were tenors, the most inviting prospects would dazzle the eye. Think of Chaliapin as *Otello* or as *Samson*! Unfortunately, both Verdi and Saint-Saëns are dead; otherwise, the imagination might dally with the possibility of the composers rewriting the music of these operas so that the tenor rôles could be sung by a bass, as Massenet did when he reshaped the tenor part of *Werther* especially for the baritone, Mattia Battistini.

Personalities



Photo Bain News Service

The Land of Charm Welcomes a Famous Dancer

To those who have been moved by her compelling charm, Anna Pavlova seems to find a logical setting in the Land of the Cherry Blossom, where dainty figures in silken kimonos decorate every landscape. This season the celebrated dancer has deserted the Western world and has taken her art to the Orient. Here she has found readily appreciative audiences, especially in Japan, where her dancing has been widely acclaimed. A picturesque record of her sojourn in the East is furnished by the above photograph, which was made at the residence of Viscount Mishima.

Battistini—Advices from Europe state that Mattia Battistini, the famous baritone, has lost his wife, the daughter of Romanones, President of the Spanish Ministry. He was on tour in Scandinavia at the time of her death. He immediately canceled all dates and returned to Italy.

Paderewski-Clemenceau—Following his recital in New York last week, Paderewski played privately for Georges Clemenceau. The pianist visited the ex-Premier of France at the home of Mr. and Mrs. Charles Dana Gibson. "You are going to play for me?" asked Clemenceau. Paderewski played a Schubert impromptu, a Chopin waltz, a nocturne of his own and the widely known minuet.

Bloch—It happens more or less frequently that songs for men's voices are sung by women, and vice versa; but rarely does this occur in works of the magnitude of Ernest Bloch's Psalm 22. This work, by the director of the Cleveland Institute of Music, was written for baritone voice with orchestra. At its recent performance by the Cincinnati Symphony, under Fritz Reiner, it was sung by Mme. Charles Cahier, contralto.

D'Indy—Vincent D'Indy has written a comic opera. Extraordinary as this statement may seem, the information which comes via London appears to be authentic enough. He has bent the classics to his purpose, for the tale is concerned with an episode of the Trojan Wars, brought forward, however, into a setting furnished by the upheaval which began in 1914. Latest advices state that two or three numbers remain to be written.

Wolff—Albert Wolff, musical director of the Opéra Comique, has been busy lately, dispatches from Paris state, putting the finishing touches to the orchestration of his latest opera, "Juliette of the People." It is further stated that the composer conductor will shortly commence work on an historical opera founded on an incident in Holland during the French Revolution. He will have the collaboration of Albert Carré, director of the Comique.

Davies-Terry—Even in times of political stress Britain does not forget her musicians. In the "dissolution honors," the list of rewards for services announced by the Government just prior to its recent appeal to the electors, Dr. Walford Davies, composer and organist, and Dr. R. R. Terry, organist and director of music at Westminster Cathedral, received knighthoods. Sir Walford Davies is professor of music at the University College of Wales, Aberystwyth, and has lately been engaged in promoting music education in the primary schools throughout the principality. He was born in Oswestry, Shropshire, in 1869 and has had a distinguished career in music. His knighthood is gazetted for "services to music." Sir Richard Terry, who was born at Ellington, Northumberland, in 1865, is also a noted musician who has officiated at Royal ceremonies at Westminster. He receives his honor for "research work in Early English manuscripts in music."

Point and Counterpoint

By Cantus Firmus, Jr.

Seeking the Musical Pole

DWELLERS on Gotham's isle received a severe set-back in their self-esteem the other week, upon being apprised that they were a long, long way from Music's Real Center. They had been fondly fancying that the presence of some nine thousand artists in every audible medium, including those of the tympani and the cymbalom, quite satisfied the requirements. But, no! In Elysium, or in Erewhon, mayhap, is situated the ideal tonal vortex, where melody never suffers a qualitative decrescendo. As for subscription lists in that Musical Sweet By-and-Bye—perish the thought!

In a search for this land, where inadvertent reference to Verdi produces a Cosmic Shudder, the latest version of one's geography will doubtless proffer little aid. Nor will a compass; for this vague clime does not seem to remain constant, but is a floating island, if not a mirage. The Bostonese were once understood to dwell in the orchestral Promised Land. The operatically minded, on the other hand, will vouch for the assertion that the prime musical meridian transfixes the Metropolitan Opera House, much as its mundane prototype does the Greenwich Observatory.

SOME day we intend to organize an Official Expedition for Unearthing the Shifting Musical Pole. We shall request applicants to assemble with the following impedimenta: One metronome, one tape-measure, one pitch-pipe and one copy of Any Popular Treatise on Caruso's Method of Vocalization. We shall visit all localities where the elusive Center is rumored to have been seen within the last decade. (According to recent conflicting reports, it has been simultaneously glimpsed in the vicinity of Chicago and at various points in the South.) Owing to the agility of certain Local Concert Managers, who are ever hard upon its heels, the fugitive has, despite struggles, been occasionally pinned down during a considerable period. The clues which indicate that it is in the vicinity seem to be a Quickened Attendance at Concerts, and a General Concourse of Sweet Sounds, emanating from auditoriums, schools, churches and even private residences.

FOR any community which desires to attract that wary creature, the Music Center, within its gates, we recommend the following varieties of Bait:

- 1.—A community symphony, with a librarian who should mislay any existing scores, of the Callathumpian March and the Heart's Ease Waltz, in favor of Beethoven, Schubert and Brahms.
- 2.—A civic choral society that should really sing major works, instead of forming merely an effective black-and-white background for the soloist's gown.
- 3.—A community music association, with a selling organization to induce the Reluctant Soul to shell out his mite toward the general harmonious ensemble. The more patrons, the merrier the impresario!

Our Opera Plots

NO. 3—"PAGLIACCI"

FAIR Nedda, belle of the show,
Scorned Tony, vengeful clown.
(She'd a non-professional beau,
And a husband of tenor renown).
So one night, when they played in "Camille"
Nedda's lord said, "Your acting won't do!"—
Stuck the dame and her flame through with steel,
And remarked, "The performance is through!"

Wanted, An Understanding Soul

AN optimistic youth, who defies anyone to prove that he hasn't an exceptional bass voice, frantically waves an "S. O. S." signal to the world at large through the columns of the London Times, inviting any "understanding soul" to assist him financially to become one of the greatest of singers. You are to write to a Times box, and thus send forth another Chaliapin to uplift humanity. We know numbers of New Yorkers living near studios who would cheerfully subscribe to enable the advertiser to become a grocer's assistant.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

"Romeo and Juliet"

Question Box Editor:

Are there any other operatic settings of "Romeo and Juliet" besides that of Gounod? T. D. S.
Rochester, N. Y., Nov. 25, 1922.

Yes. Operas based on Shakespeare's play have come from Dalayrac, Steibelt, Zingarelli, Vaccai, Marchetti and Zandonai.

???

Giovanni Zenatello

Question Box Editor:

What is the date of birth of Giovanni Zenatello, and where is he at present? J. C. B., Jr.
Cleveland, Ohio, Nov. 25, 1922.

Verona, Feb. 22, 1879. The last reference in our files to Mr. Zenatello, was in November, 1920, when he was said by a London paper to be keeping a hotel in Milan.

???

The Squeaky Violin

Question Box Editor:

Is the squeaky tone sometimes heard from a violin caused by an inferior instrument or by poor technique? H. J. A.
New York City, Nov. 25, 1922.

Probably by poor technique such as insufficient bow pressure, insecure action of the left hand, or the wrist in going from one position to another. Poor violins have usually a glassy tone but not necessarily a squeaky one.

???

Gluck at the Metropolitan

Question Box Editor:

What operas of Gluck have been given at the Metropolitan and when? D. H. M.
Brooklyn, Nov. 25, 1922.

"Orfeo" in German in 1885, with Hélène Hastreiter; in 1891, in Italian with Scalchi; in 1910 with Louise Homer. "Armide" in 1910, with Fremstad and Caruso. "Iphigenie auf Tauris" in German, 1916, with Melanie Kurt.

???

Playing the Appoggiatura

Question Box Editor:

1. Will you please tell me exactly how the appoggiatura should be played in old music? Is it the same as a grace note?
2. Where does the term come from? M. T. W.
Mobile, Ala., Nov. 25, 1922.

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1. The "long" appoggiatura takes the accent and half the value of the following note and differs from the grace note in that the latter has no accent and no perceptible time value. The "long" appoggiatura was a device to get around the harmonic rule that unprepared dissonances should not occur on accented beats. 2. From the Italian word "appoggiare" meaning "to lean upon."

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The "Circle of Fifths"

Question Box Editor:

What is meant by the "circle of fifths?" L. B. O.
Columbia, Ga., Nov. 25, 1922.

The "Circle of Fifths" is a device for easy memorizing of the key signatures. Draw a circle and place C Major at the

top, then going down the circle, add one sharp for each key, ascending the scale a fifth each time, and you have G, D, A, E and B. At the bottom of the circle comes F Sharp with six sharps which is also G Flat with six flats. Now, continue up the other side of the circle, dropping a flat each time, and you have D Flat, A Flat, E Flat, B Flat and F, which brings you back again to C at the top.

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French Organ Terms

Question Box Editor:

What do the terms "Positif" and "Recit" mean in French organ music? T. G. F.
Ogdensburg, N. Y., Nov. 25, 1922.

"Positif" means the choir organ and "Recit" the swell organ.

Contemporary American Musicians

No. 252

John Philip Sousa

JOHN PHILIP SOUSA, bandmaster, composer and author, was born in Washington, D. C., on Nov. 6, 1854. He



John Philip Sousa

appeared as violin soloist at the age of eleven and was teaching harmony at the age of fifteen. When Offenbach visited this country in 1876 Mr. Sousa was one of the first violinists of his orchestra, and later he acted as conductor for theatrical and operatic companies, including the Church Choir "Pinafore" Company.

In 1880 Mr. Sousa was appointed conductor of the United States Marine Corps Band, a post which he held until 1892. He then organized Sousa's Band, with which he has traveled hundreds of thousands of miles on transcontinental and European tours, giving concerts in the United States, Canada,

South Africa, Tasmania, New Zealand, Australia, etc. A world tour was undertaken in 1910-1911, and the band has appeared at every exposition of consequence since the Chicago World's Fair in 1893. During the war he was in charge of the band at the Great Lakes Naval Training Station.

In the course of his concerts Mr. Sousa introduced many examples of the distinctive type of march with which his name has become associated. The titles include "Washington Post," "Stars and Stripes Forever," "Invincible Eagle," "Hands Across the Sea," etc. His compositions also include suites, symphonic poems, songs and operettas, the last including "El Capitan." He has compiled for the Government a collection of "National, Patriotic and Typical Airs of All Countries," has written several novels, many articles, verses, etc.

He played by command for the late King Edward of England and Dowager Queen Alexandra and was decorated with the Victorian Order. He has also received the Grand Diploma of Honor of the Academy of Hainault, Belgium, and was decorated by the French government with the Palms of the Academy.

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German Baritone Sings
Tragic and Comic Parts—
Has Three Brothers, All
Baritones, Now on Stage—
Won Honors as Athlete Be-
fore Entry Into Opera

WHEN a singer still in early manhood comes to us from abroad with a repertoire of 120 operas, we, on this side of the Atlantic, should pause a moment in thought and wonder why American singers feel that if they know fifty rôles they may rest upon their laurels.

Gustav Schützendorf, who made such an unqualified success with his delicious comedy in "Der Rosenkavalier" as well as by his excellent singing, and who will be heard in numerous rôles of various sorts this season, is thus well equipped. His repertoire ranges from the heaviest Wagnerian characters to the lightest Mozartean ones.

"I've sung 120 operas," said Mr. Schützendorf, "including every conceivable sort of part from the most tragic to the very lightest in grand opera. We have to do that in the German opera houses, and it is the best possible sort of training. Every new rôle that a singer assumes, I am convinced, can add something to the rôles he has already sung, and a singer who knows *Escamillo* and a hundred other parts, will be much better as *Escamillo* than if he knew only ten others.

"Musical surroundings have a lot to do with it too. I am one of seven brothers, four of whom are on the stage, and all four baritones. Isn't that a peculiar coincidence? I was born in Cologne and studied there and also in Milan, and made my operatic début as *Don Giovanni* in Düsseldorf. That rôle is and always will be my favorite. Beside Düsseldorf, I have sung in various



Gustav Schützendorf, Baritone

other German and Austrian cities, and in Barcelona. I was for eight seasons in Munich.

"My professional career has been almost entirely in opera, as it is the side of it which interests me most, but I have sung in concert as well, although I have not had time to do as much of it as I should like. The song literature of the great composers is as profitable a mine of good music as opera, and many of the modern composers are putting out songs that in every way equal those of the classic masters. I greatly admire Pfitzner's music, for instance, and last winter I gave an entire program of his songs with the composer at the piano. I hope to do some of his works in concert here.

"One thing I greatly regretted having to give up, when I became a singer, was athletics. I was greatly interested in

sports as a young man and when only eighteen I won the 100 metre race in an athletic meet in Germany. I also went in for jumping and did six metres sixty, broad jump and one metre sixty, standing high jump. But you can't be a singer and go in for athletics too, and anyway, the best days of the athlete are comparatively short.

"But to come back to operatic matters, as I said, *Don Giovanni* is my favorite of the heavy rôles, and I think *Papageno* one of my favorites in the lighter division. I am afraid I shall not have the opportunity of doing either here this season. However, I am booked for a great many parts so I shall have my hands full as it is, and perhaps another year—who knows?"

JOHN ALAN HAUGHTON.

ROTHWELL STRENGTHENS LOS ANGELES ORCHESTRA

Philharmonic and Several Visiting Solo-
ists Appear—New Concert
Course Begins

LOS ANGELES, Nov. 25.—The Los Angeles Philharmonic Orchestra, conducted by Walter Henry Rothwell, has been considerably strengthened as compared with last season, and is playing with increased artistry. Concerts of the last week included two by the Philharmonic, recitals by John Charles Thomas, baritone, by Marguerite D'Alvarez, contralto, by Lora May Lamport, soprano, and Annie Louise David, harpist, and by the Los Angeles Trio, consisting of Calmon Luboviski, Ilya Bronson and May Hope.

The Symphony program did not include a symphony, the orchestral numbers being Rimsky-Korsakoff's "Scheherazade" Suite and Smetana's symphonic poem, "Moldau." A Mozart two-piano concerto was played by Guy Maier and Lee Pattison. The audiences for this program, on Friday afternoon and Saturday night, reached almost the capacity of the Philharmonic Auditorium. There was perfect agreement between the pianists and the orchestra, under the baton of Walter Henry Rothwell, and their playing of the Mozart work was highly attractive.

John Charles Thomas came as a new singer on a new concert course, sponsored by J. T. Fitzgerald and managed by Merle Armitage. Mr. Thomas impressed by the quality of his voice and his subtlety of expression. He responded to many recalls with several encore numbers. His program was full of novelties. William Janashek was a satisfactory accompanist.

In the D'Alvarez recital on the Behymer Philharmonic course, Los Angeles heard another stranger to its concert stage. She made an immediate and deep impression by her fine voice and genuine art. Her program was broad and delightfully chosen.

Mrs. Lamport and Mrs. David appeared in an attractive program before an audience of moderate size. Mrs. Lamport recently came here from Boston and Mrs. David is just closing a western concert trip. This concert suffered being dated for the night of that of Mr. Thomas.

The Los Angeles Trio, on Nov. 16, played the Brahms Trio in B, Rubinstein's Sonata in D for 'Cello and Piano and the Saint-Saëns E Minor Trio. Their playing showed unity of spirit, as the artists are experienced in ensemble work.

W. F. GATES.

Spokane Concerts Feature Schubert and Beethoven

SPOKANE, WASH., Nov. 25.—Schubert's "Unfinished" Symphony was the feature of the third concert of the Spokane Orchestra at the Auditorium on Nov. 13. Another event of the week was the second Sonata Evening, given by Gottfried Herbst, violinist, and Pauline Kimmel, pianist, at Sherman Clay Hall on Nov. 14, when Beethoven's "Kreutzer" Sonata was the principal number.

MRS. V. H. BROWN.

Denver Hears Local Artists

DENVER, COL., Nov. 25.—At the first dinner musicale of the season given to members of the Music Society of Denver, Jane Henderson, contralto, who has just begun her professional career here after several years of study abroad, gave most effectively a group of primitive Indian melodies in the original language. Ida May Cameron, soprano, of Chicago, who recently located here, sang a group of songs; Marie Devereaux Bolton, pianist, another newcomer,

played brilliantly the first movement of the Grieg Concerto, with Edith Kingsley Rinqest at the second piano; Howard Reynolds, concertmaster of the new Denver Civic Symphony, played two movements of the Bruch G-Minor Concerto, and C. Wellington Foltz, pianist, presented a group of modern compositions. L. B. Longacre presided at the meeting.

JOHN C. WILCOX.

CHEERS FOR PADEREWSKI

Toronto Audiences Also Greet Hofmann
and Telmanyi

TORONTO, CAN., Nov. 25.—Ignace Jan Paderewski returned to Toronto on Nov. 17 after an absence of seven years, and was received with cheering by an audience which crowded the auditorium of Massey Hall. The pianist repeated his successes of former years, playing a delightful program. For his most important work he chose Beethoven's "Sonata Appassionata," and was at his best in numbers by Chopin and Liszt.

An artistic violin recital was given at the Assembly hall of the King Edward Hotel on Nov. 16 by Emil Telmanyi, Hungarian violinist, under the auspices of the Women's Musical Club. He gave a spirited interpretation of Lalo's "Symphonie Espagnole," and was also successful in other numbers.

Josef Hofmann, pianist, was accorded a warm greeting at Massey Hall on Nov. 20, when he played Beethoven's Sonata, Op. 90; eight Chopin studies; a set of five "Miniatures" composed by the artist himself, and Liszt's "Spanish Rhapsody" and "Consolation" in D.

Resuming his "Tuesday Nine O'Clocks" at Jenkins Galleries on Nov. 14, J. Campbell-McInnes interpreted a very interesting collection of Scottish, Irish and English folk-songs.

WILLIAM J. BRYANS.

Olive Marshall, who appeared last season as soloist with the New York Oratorio Society, has been engaged by the Worcester Oratorio Society for a performance of the "Messiah" in that city on Dec. 28. Miss Marshall will sing in this oratorio on the evening before at Carnegie Hall, with the New York Oratorio Society.

Adelaide Gescheidt

Teacher of

RICHARD CROOKS

Twenty-two-year-old tenor who sang rôle of Siegfried six times in November with the New York Symphony Orchestra under Walter Damrosch.

Press:

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KANSAS CITY TO ORGANIZE CHOIR

Stimulated by Concerts of Lindsborg Singers—Other Visitors Appear

KANSAS CITY, MO., Nov. 25.—The visit of the Lindsborg chorus of 600 voices brought last week's musical affairs to a stirring climax. It is probable that the singing of no outside organization has so gripped Kansas City as that of the oratorio society from Mid-Kansas. It was heard in "The Messiah" Saturday night and Sunday afternoon by audiences estimated at 20,000 persons who crowded the new American Royal Pavilion, completed only a few days before, and dedicated by the chorus. Hagbard Brase proved a magnetic and commanding leader, and high skill was exhibited by the chorus, which has been more than forty years in existence.

Already the visitors' influence is being felt. The Kansas City Sunday School Association has determined to organize a chorus for the serious study of religious music, and its first rehearsal is to be held to-morrow in the First Christian Church. It will be led by Earl Rosenberg of the faculty of the Horner Institute of Fine Arts, who conducted the Lindsborg chorus for a short time.

Although considerably handicapped by the circumstances of her appearance here, since she was engaged at the last minute to take the place of the company that was to have appeared with Irene Castle, Oda Slobodskaja, soprano, with the Ukrainian Chorus, made a successful Kansas City debut. The vivid style

EL PASO, TEX.—Mrs. Walter H. Scott arranged a program entirely of the compositions of Saint-Saëns, comprising a concerto for two pianos, an excerpt from "Carnaval des Animaux," and arias from "Samson et Dalila" for a recent meeting of the El Paso Woman's Club. Those taking part were Mrs. A. H. Goldstein, Mrs. J. R. Gilchrist and Mrs. Robert Lander, singers; Mrs. Sidney Moore, Eva Crosby, Mrs. V. L. Pickens and Mrs. Warren D. Small, pianists; Mrs. Ralph Henderson, violinist, and Lillian Merrihew Pearce, accompanist.

WICHITA, KAN.—Otto L. Fischer in a recital at the Wichita College of Music endeavored to illustrate "Nature in Music" through compositions ranging from Rameau's "The Hen," to Liszt's "St. Francis Walking upon the Waves." The first of a series of recitals by piano and violin students of the Brokaw Studios was given recently. Those who appeared were: Wellman Koch, Laura Lambert, Edgar and Louva Crum, violinists; Alberta Pearce, Guy Snyder, Illene Lee, Chester Rupp, Miriam Cohn, and Lolita Gano, pianists.

Three additional engagements have been booked for Dicie Howell, soprano, since her Aeolian Hall recital last month. She will be soloist with the Male Chorus Association of Omaha in the Brandeis Theater on Dec. 7. She will sing in a performance of "The Messiah" to be given by the Philadelphia Oratorio Society under Henry Gordon Thunder, on Dec. 27, and will be heard in recital in Johnson City, Pa., on the evening of Dec. 3.

CANTON, OHIO.—The MacDowell Club recently held two meetings, the one under

of the Russian artist was warmly applauded by the audience. Powell Weaver was the accompanist. The Slobodskaja-Castle program opened the Kirke Concert Series for this season in Convention Hall.

Ruth St. Denis and Ted Shawn appeared on Nov. 15 as the second attraction of the Fritschy Concert Series this year. They and their remarkable little company were warmly received, and a good many persons were turned away after the Empress Theater had been crowded to its capacity.

Five artists of the Kansas City Conservatory faculty appeared on Nov. 13 in concert in Conservatory Hall. They were Ruby Merrill Field, Gladys Schnorf and Pearl Roemer, pianists; Gladys Brittain, soprano, and Norma Bunsen, violinist. The conservatory policy of presenting its teachers in formal programs through the school year has had complete success so far.

Leon Sametini began a master class under the direction of the Horner Institute on Nov. 15.

Two programs were heard by the music department of the Athenaeum last week, the first of Russian music on the morning of Nov. 15, and the second of liturgical music on the evening of Nov. 16. For the latter the choirs of Grace and Holy Trinity and St. George's churches, Protestant Episcopal, were combined under the leadership of Earl Rosenberg and Julian Amelung. Mrs. William C. Stone is director of the music department.

Florence Macbeth, soprano of the Chicago Opera, gave a recital on Nov. 17 in Ivanhoe Auditorium, one of the Ivanhoe Concert Series. Miss Macbeth was assisted by George Roberts at the piano. J. A. S.

Mrs. Jeanette Smith-Armitage and the other under Miss Jessie Van Horne. The first program was composed of German lieder, and those who participated were Evah Kennedy-Smith, Eva Pfendler, Mrs. Huesman, Mrs. James A. Rice, Melanie Syler, Gladys Cook, Helen Strang, and Mrs. Clarence K. Dretke; the second program was given by Jeanette Armitage, Mrs. Herman Bloch, Mrs. Frank Peter, Mrs. Allen Rice, Ethel Davidson, Mrs. Oscar Hilkert and Mrs. Loraine Peter-Adams, and consisted of French and Spanish numbers. The Junior MacDowell Club held its first meeting this season with Mrs. Gail Watson-Cable in charge, and those on the program were Ruth Coe, Ruth Snyder, Louise Shoop, Jacob Hines, Amanda Stadtmiller, Corrine Schlafly and Anna Beresin.

JAMESTOWN, N. Y.—Clara Brooks-Cobb, teacher of piano, presented a number of pupils in recital recently. Those who took part were Marguerite Collins, Gertrude Skar, Doris Anderson, Beatrice Ericson, Ina Russell, Harriet Davis and Lorraine Cobure.

Amy Ellerman, contralto, was one of the soloists at the tenth annual concert and ball of the Lewis and Skye Associations of New York at Palm Garden on Nov. 3.

Rosa Ponselle, soprano, will be occupied with her concert tour until Dec. 15, when she will return to New York to begin her engagement with the Metropolitan Opera Company.

Max Olanoff, violinist, will make his New York debut in an Aeolian Hall recital on the afternoon of Dec. 4. His training has been received in America under Theodore Spiering and Leopold Auer.

Nevada Van der Veer, contralto, has been engaged to sing in "The Messiah" with the Worcester Oratorio Society, on Dec. 28. The tenor rôle will be sung by Richard Crooks and the baritone part by Fred Patton.

Ellen Rumsey, contralto, will appear as soloist with the City Symphony of New York in the concert to be given at the Manhattan Opera House, on Jan. 28.

Alfredo Oswald, pianist, will give his first New York recital of the season in Town Hall on the afternoon of Dec. 9.

Earle Tuckerman, baritone, has been engaged to give a recital in the Columbia University Concert Series this season.

Meta Schumann, pianist, began a tour with Elena Gerhardt, mezzo-soprano, in Indianapolis on Nov. 20, upon which occasion she appeared as accompanist.

CHORUS REORGANIZED

Schumann Choir Formed in Grand Rapids—Visit of Heifetz

GRAND RAPIDS, MICH., Nov. 27.—The Schumann Women's Chorus has been organized from the former St. Cecilia Monday Evening Chorus, with Reese Veatch as conductor. Bernice Phillips is president and Mildred Ten Haaf, secretary.

Jascha Heifetz, violinist, played Nardini and Mozart Concertos and a group of other numbers at the Armory on Nov. 18 in the third of the four concerts of the Master Artist Concert course, and was acclaimed by a large audience.

Katherine Jansheski, soprano, gave a recital on Nov. 21 at St. Cecilia Auditorium with Augusta Rasch-Hake, pianist, as assisting soloist and Eugene J. Phillips as accompanist.

The Central High School Military Band appeared in concert on Nov. 24 in the School auditorium with Alessandro Liberati as guest conductor and cornet soloist and Mrs. Loren J. Staples as contralto soloist. Conway Peters, conductor of the Band, has accepted an invitation that his forces should play in Cleveland in April at the National Music Teachers' Convention.

Hubert Hart made his debut in organ recital on Nov. 24 at Grace Episcopal Church. His program consisted mainly of sixteenth and seventeenth century compositions. VICTOR J. HENDERSON.

Olga Cristoloveanu, a soprano who recently arrived from Russia, appeared at a New York concert given on Nov. 11 by Giuseppe Mauro at the Town Hall.

E. Robert Schmitz, pianist, now playing in France, will return to America early in January and will be heard in recital in Aeolian Hall on the evening of Jan. 25.

Ernest Schelling, pianist, will make his first New York appearance of the present season as soloist with the New York Symphony in Aeolian Hall on the afternoon of Dec. 3. He will play the Paderewski Concerto in A Minor.

QUARTET STARTS CAREER

Trenton Acclaims Paragon Singers—Lecturer Talks on "Pagliacci"

TRENTON, N. J., Nov. 27.—A Trenton audience heard the newly-organized Paragon Quartet at a recent meeting of the George Dugan Men's Club of the Third Presbyterian Church. The Quartet, which was cordially applauded, comprises Frederick Sperling, first tenor; Weston Morrell, second tenor; E. Burroughs Hunt, first bass, and Albert Schultz, second bass. William Brammer is director and accompanist.

Ralph L. Grosvenor, baritone, gave a lecture-recital at the Contemporary, taking the opera "Pagliacci" as his subject. His singing of various excerpts from this score was acclaimed. Four songs composed by himself were also interpreted. The chairman was Mrs. B. O. Tilden, president of the club.

FRANK L. GARDINER.

Paul Kochanski, violinist, who returned to the United States from a tour of South America recently, brought with him several compositions by Villa Lobos, a Brazilian composer, which were written especially for the violinist. These he will include in his program this season.

Mary Mellish, soprano of the Metropolitan Opera, with Charles Albert Baker at the piano, sang before the Women's Committee of the City Symphony of New York in a musicale at Sherry's recently.

Edward Lowrey, associate manager with Daniel Mayer, has just returned to the New York office from a seven months' tour of Australia and New Zealand. Mr. Lowrey represented the Mayer office on the tours of Marguerite D'Alvarez, Guy Maier and Lee Pattison.

NEWARK, OHIO.—Florence King's fourth and last twilight organ recital of the season, on Nov. 4; David Pesetzki, Russian pianist, at the Auditorium on Nov. 8, and the second matinée recital of the Woman's Music Club on Nov. 9 by Mable Dunn Hopkins, violinist, of Columbus, assisted by Miss Besse Larkin of this city, and Mr. Pesetzki furnished Newark's musical fare for one week.

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PADEREWSKI'S ART HOLDS BALTIMORE

Hear Thibaud in Conservatory Series—Courboin Gives Organ Program

By Franz C. Bornschein

BALTIMORE, Nov. 25.—Ignace Paderewski, who was heard before a very large audience at the Lyric on Nov. 20, was greeted with an exceptional ovation. The thundering chords of the artist's opening number, given in the half-shadow of the stage, with lowered lights in the auditorium, ushered in a highly impressive program. Mendelssohn's "Variations Serieuses," Op. 54, were followed by a Schumann Fantasia and the Beethoven Sonata, "Appassionata." The poet and musician combined were heard in the pianist's reading of the Chopin group, comprising the Ballade in G Minor; the Nocturne, Op. 37; a Mazurka and the C Sharp Minor Scherzo, a revelation of tonal beauty, forceful as well as exquisitely delicate in style. With Liszt's Etude in F Minor and the Polonaise in E, the artist fairly electrified his audience. The program was extended with many encores, among these being a transcription of Wagner's "Liebestod" and the pianist's own Minuet in G. The concert was given under the local direction of the Albaugh Concert Bureau.

Jacques Thibaud, violinist, with Charles Hart at the piano, was heard in recital before an enthusiastic audience in the fifth of a series of programs at Peabody Conservatory on the afternoon of Nov. 22. The artist gave a program chiefly of classics, including the Veracini-Salmond E Minor Sonata; the Bach Suite

in E, for violin unaccompanied; a Fantasia in C, by Huë, and a closing group, comprising transcriptions and the Wieniawski Polonaise in A. Kreisler's "Liebesfreud" and arrangement of Schubert's ballet music to "Rosamund" were given as an extension to the delightful program.

Charles M. Courboin was the first visiting artist to appear in the series of three local recitals given under the auspices of the Baltimore Chapter of the American Guild of Organists at the Seventh Baptist Church on Nov. 21. The resources of the new organ at this church were given ample demonstration by the Belgian organist in a program of works by Bach, Gigout, Saint-Saëns and contemporary composers, including Alexander Russell, Firmin Swinnen, Edwin Grasse and Pietro Yon. A Serenade by Mr. Grasse and the "American" Fantasia of Mr. Yon proved interesting.

Katherine Simmerman, a graduate of the Peabody Conservatory, made her professional debut in a piano recital at the Little Lyric on the afternoon of Nov. 21. Her program included the Bach-Liszt Fantasia and Fugue in G Minor, Ravel's Sonatina, works of Chopin, Daquin and Gluck-Brahms, and Liszt's Rhapsody, No. 13.

Under the auspices of the American Guild of Organists, a public recital was given at the Conservatory by Sheppard T. Powell, organist of St. Mark's M. E. Church, assisted by Mrs. James Sinclair, contralto, on the afternoon of Nov. 26.

A musicale was recently given by Ernestine Langhammer, soprano; Ann Baugher, contralto; Peggy Glover, 'celist, and Elsie Melamet, pianist, at the home of Mrs. Pembroke Lea Thom, for the benefit of the Church Home. An interesting program of solo and ensemble numbers was given.

Cornwell, soprano, and Louis Potter, pianist.

The local chapter of the League of American Pen Women took part in the memorial to Vinnie Ream Hoxey, sculptor and musician, on Sunday afternoon, when a program was given by Lucia Maxwell, soprano; Katherine Riggs, harpist, and Mrs. C. B. Karn, accompanist.

Martin Richardson, baritone, was heard by the Shriners on Nov. 20. Mr. Richardson has completed a tour which included recitals in Atlantic Highlands, N. J.; Brooklyn; Stamford, Conn.; Jamaica, N. Y., and other centers.

Wagner Piano Now on Way to America

The grand piano presented to Richard Wagner by Ludwig, King of Bavaria, and which has been for a number of years in the possession of Theobald Guenther, an aged music teacher of Berlin, is now on the way to America aboard the Bayern of the Hamburg-American line. The instrument was discovered several years ago by Robert H. Prosser, of New York, who was then a member of the American Army of Occupation. Preparations are being made for a Wagner commemorative ceremony to mark the arrival of the instrument. The Bayern is due to arrive at New York about Dec. 7.

Margaret Hoberg Marries

Margaret Hoberg of New York, pianist and harpist, was married to Herbert Turrell of East Orange, N. J., at the Hotel Pennsylvania, New York, recently. Miss Hoberg, who spent her childhood in Terre Haute, Ind., where her father was a leading merchant, was a piano pupil of L. Eva Alden in that city, and afterwards studied in New York, Berlin and Paris. She became well known through her public appearances as harpist and pianist, but for the last few years has devoted her time largely to composition. Mr. and Mrs. Turrell will make their home in East Orange.

Toledo Choral Society to Sing "Aida"

TOLEDO, OHIO, Nov. 27.—The Toledo Choral Society, now entering upon its fourth season, will present Verdi's "Aida" in concert form on Dec. 12, under the baton of Mary Willing Megley. The soloists, all resident of Toledo, are: Clarence Ball, director of music of the Toledo High Schools, as Radames; Mrs. Charles Ellis Lackens, Aida; Norma Schelling Emmert, who was for several years with the Hudson Musical Company of Detroit, Amneris; M. H. Dicks, baritone, one of Toledo's newer residents, Ramfis; John W. Thomas, the King, and Russell R. Clevenger, Amonasro. This chorus has grown from about fifty to 250 in less than four years. No guar-

antee fund or financial backing in any form sponsors the organization. Expenses are met by the sale of seats, which, this year has nearly doubled. This organization is truly civic in every sense of the word. Its object is not profits, but to present the world's best music to Toledo audiences by Toledo artists. No one connected with the society receives remuneration. The choir is assisted by a local orchestra. Much of the success of the society is due to the efforts of its president, Reginald Morris. Mrs. Arthur Howard Brandon is chairman of the music committee. The Society will present "Elijah" at the spring concert.

ROTHWELL FORCES PLAY

Los Angeles Audience Hears Popular Numbers—Seidel in Local Début

LOS ANGELES, CAL., Nov. 25.—The Philharmonic Orchestra, under the baton of Walter Henry Rothwell, gave for its second Sunday afternoon concert a delightful program, with Vernice Brand, contralto of San Diego, as soloist. The program included the Berlioz Rakoczy March, Strauss' "Don Juan" tone poem, excerpts from "Carmen," Gluck's "Dance of the Blessed Spirits" (with flute obligato by André Maquarre), Järnefelt's Preludium, Delibes' Pizzicato Polka and Strauss' "Vienna Woods" Waltz. Miss Brand sang with a rich, deep voice and in a manner which showed excellent training.

Toscha Seidel, violinist, made his Los Angeles debut on Nov. 14, giving one of the concerts of the Behymer Philharmonic course at Philharmonic Auditorium. He displayed his great technical accomplishments and played with much feeling. Francesco Longo was an admirable accompanist. W. F. GATES.

Povl Bjornskjold, Tenor, Heard in Brookings, S. D.

BROOKINGS, S. D., Nov. 25.—Povl Bjornskjold, tenor, formerly of the Royal Opera Company of Copenhagen, gave a concert on Nov. 17 in the State College Auditorium, under the auspices of the music department. Danish Folk Songs proved to be most popular with his large audience. Hazel Rink was his able accompanist. ORPHA HAUGEN.

Dallas Audience Hears Mme. Homer

DALLAS, TEX., Nov. 25.—A thousand people braved the cutting north wind to hear Mme. Louise Homer at the Coliseum, on Nov. 13. A fine program was thoroughly enjoyed. Two Handel numbers and songs by Sidney Homer were perhaps the most satisfying. Encore demands were insistent after each group. Eleanor Scheib proved herself a genuine artist as an accompanist. The concert was under the management of MacDonald and Mason. CORA E. BEHREND.

BELLINGHAM, WASH.—The Elks' Band gave a dinner recently, with a view to increasing its membership and preparing for the next Elks' convention. The band is under direction of Frank York. The Michigan Club gave an attractive musical program in three parts, Mr. Benson and his pupils offering the first part of violin numbers, the Moose Minstrel Quartet, the second, and pupils of Whatcom High School, the third.

SAN JOSE, CAL.—Under the direction of Mima Montgomery, students of the College of the Pacific appeared in a production of "The Only Girl," an operetta with music by Victor Herbert, recently. A capacity house applauded the interesting performance. The college orchestra, under Miles Dresskel, played the accompaniments.

PHILADELPHIA HEARS OWN PHILHARMONIC

Pasternack Conducts Program with Samaroff—Pianists Include Rachmaninoff

By W. R. Murphy

PHILADELPHIA, Nov. 27.—The Philharmonic Society's first concert of the season was given on Sunday evening, under Josef Pasternack's leadership. The Philharmonic Orchestra consists of eighty musicians drafted almost entirely from the Philadelphia Orchestra personnel. Because of blue law restrictions admission is limited to members, of whom there are now nearly 2500, thanks to the energy of Dr. Charles Hirsch, the secretary and managing executive.

Mr. Pasternack gave with much skill and insight Strauss' "Don Juan," two excerpts from Berlioz' "Damnation of Faust," a march from Grieg's "Sigurd Jorsalfar" and Brahms' "Academic Festival Overture." The soloist was Olga Samaroff, who played with poetic effect Grieg's Concerto, and was obliged to give two encores.

Israel Vichnin, one of the younger pianists, was heard to advantage by a large audience in a recital on Monday evening in the foyer of the Academy. His big number was the C Major Fantasy of Schumann, which he played well. There were numbers by Chopin, Rubinstein, Korngold, Liszt and Debussy.

Sergei Rachmaninoff was heard in the first of the Monday morning musicales under the management of Mrs. Harold Ellis Yarnall and Concert Management Arthur Judson, and again demonstrated his artistic powers.

Plays and players gave two musical entertainments during the week in their handsome new home, the former Little Theater. Agnes Clune Quinlan talked illuminatingly on Sunday afternoon on "Old Irish Music and Instruments," and illustrated her talk with some charming examples of folk-music. A performance of professional operatic standard was given of Wolf-Ferrari's "Secret of Suzanne" on Tuesday evening. Lewis James Howell, formerly of the Montreal Opera, appeared as Count Gil, Mrs. William Baker Whelan as Suzanne, and Joseph Craig Fox as Sante. The club orchestra of about twenty, reinforced by a piano, was conducted by Nina Prettyman Howell, and the performance was one of lightness and finish.

LONG BEACH, CAL.—The Sara Jane Simmons Concert Company furnished the music at the latest Masonic Club banquet in Los Angeles. Mrs. Simmons, soprano, and Roger Knopp appeared at the Los Angeles Country Club; Mrs. Ralph E. Oliver, soprano, at the Junior Chamber of Commerce, and Norma Hewlett, soprano, sang at the Rotary Club banquet, accompanied by Grace Mann. Lucy E. Wolcott, soprano, gave a program of French and Indian songs before the Eastern Star and appeared also in a recital before the Pomona College Club. Helen M. Sargent presented her pupils in a studio recital. Helen Hoffman, Cecilia R. Kading, Norman Kleck, Don Ellis, Barbara Zimmerman, Mrs. F. B. Davis and Mrs. C. Seem were heard in concert recently.

SPOKANE, WASH.—Mrs. L. F. Williams read a paper on Mozart and Sibelius at a recent meeting of the Monday Musicales.

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HEAR NOVELTIES IN MINNEAPOLIS

Howells' Minuet and Sea-Song
Fantasy by Verbrugghen
Presented

By Florence L. C. Briggs

MINNEAPOLIS, Nov. 27.—The policy of the Minneapolis Orchestral Association to include local musicians as assisting soloists on the programs of the popular concerts was observed on Nov. 19, when Meta Ashwin Birnbach, soprano, appeared with the Symphony. A very large audience assembled, friends of Mrs. Birnbach and of Henri Verbrugghen, whose popularity as guest conductor seems to assure a capacity house.

Some "first time" presentations provided novelty features. One of these was a Fantasy on British Sea Songs, arranged by Mr. Verbrugghen in honor of a British Admiral and his 800 men upon the occasion of an official visit to Australia and New Zealand, and said to be a very popular number in the repertoire of the State Orchestra of Sydney under Mr. Verbrugghen. Another was "Puck's Minuet," by Herbert Howells, English composer.

This Minuet, scored for small orchestra, omitting all brass, the oboes and bassoons, but introducing bass clarinet, piano, tambourine and triangle, was a delightful piece of imagery very charming to the ear. The sea-songs embodied in the Fantasy were "Hearts of Oak," "The Anchor's Weighed," "The Bay of Biscay," "Wapping Old Stairs," "The Arethusa," "The Hornpipe," "Tom Bowling," "Death of Nelson" and "Rule, Britannia." The Preludes to "Master-singers" and "Lohengrin" and that to the Third Act of "Lohengrin" were also in the orchestral program.

Mrs. Birnbach sang successfully Bruch's "Ave Maria," from "The Cross of Fire" and an excerpt from Lehmann's "In a Persian Garden," with encore.

The symphony concert of Friday night, Mr. Verbrugghen conducting, was notable for a scholarly presentation of Mozart's G Minor Symphony (the "Jupiter"), the "Roman Carnival" of Berlioz and Wagner's "Tannhäuser" Overture by the orchestra and a graphic performance by Albert Spalding of Lalo's "Symphonie Espagnole" for Violin and Orchestra. A fine concert!

This week the orchestra is on tour, scheduled to give nine concerts in five days in four cities, Winnipeg, Grand Forks, Fargo and Duluth.

Program Given by Matinée Musicale of Frankfort, Ind.

FRANKFORT, IND., Nov. 25.—The Matinée Musicale gave its second program on the afternoon of Nov. 17 in the Presbyterian Church. Those taking part were local artists, with the exception of Cleon Colvin, violinist, of Indianapolis. The program included the Capriccio Brillante, by Mendelssohn, the solo piano

part played by Mabel Love, with the organ accompaniment by Mrs. W. P. Sidwell. Miss Colvin played "Rosary," by Nevin-Kreisler; Spanish Dance, by Granados-Kreisler, and "Gipsy Serenade," by Valdez, with an encore number, "Valse Bluette," by Leopold Auer. Caroline Sims played the piano accompaniments. Mrs. Tim Ransom and Mrs. Paul Kern played a two-piano number, "Variations on a Theme of Beethoven," by Saint-Saëns. A variation in the in-

Gegna to Assist Mary Garden on Tour

Max Gegna, 'cellist, who has appeared with his own company of artists in some 200 cities during the past year, has been engaged to assist Mary Garden in her six weeks' tour which was scheduled to open in Bloomington, Ill., on Nov. 27. Mr. Gegna has assisted Luisa Tetrazzini on two of her American tours.

Anna Case Sings to Large Audience in Wichita, Kan.

WICHITA, KAN., Nov. 25.—Anna Case appeared at the Forum on Nov. 14 before an audience that almost filled the great auditorium. In the period since she has sung here her voice seems to have attained added sweetness and her enunciation was favorably commented upon. Among her most admired numbers were her own composition, "The Song of the Robin," and Farley's "Night Wind." Her accompanist, Edouard Gendron, did his share to make the recital a success.

T. L. KREBS.

Sault Ste. Marie Welcomes Chicago Singers

SAULT STE. MARIE, MICH., Nov. 27.—The Chicago Grand Opera Quartet, consisting of Irene Jonani, soprano; Barbara Wait, contralto; William Michaelis, tenor, and Adamo Dockray, baritone, with Mary Winslow at the piano, opened the High School Artist Series recently. Solos by each of the artists were included in the program, and there were many encores.

JAMES L. BUCKBOROUGH.

Dansereau Gives Albany Recital

ALBANY, N. Y., Nov. 25.—Under the auspices of the Monday Musical Club at the Historical Society Auditorium, Hector Dansereau, French pianist, gave the second program of his American tour. Compositions of Rachmaninoff, Liszt, Paderewski, and Debussy were featured.

W. A. HOFFMAN.

Elizabeth Bonner to Sing with National Opera Association

Elizabeth Bonner, contralto, who sang in Boston and Chicago last season with marked success, will make her operatic debut as Maddalena in a performance of Verdi's "Rigoletto," to be given by the National Opera Association in Washington on Dec. 11. Miss Bonner will be heard in other contralto rôles with the organization later in the season.

Princeton, N. J., Applauds Stokowski's Forces

PRINCETON, N. J., Nov. 25.—The Philadelphia Orchestra, Leopold Stokow-

skinstrumental program was provided by the singing of "One Fine Day," from "Maddama Butterfly," by Mrs. A. A. McClamroch, with Miss Dean McMurray at the piano. Susan Stevenson played a Rigaudon, by Raff; Canzonetta, by Schütt, and the Turkish March, by Beethoven, and a Sinding number as encore. The program closed with the Grand Aria by Demarest, Mrs. H. N. Oliphant playing the organ and Helen Barton the piano parts.

NELLIE L. CLAYBAUGH.

ski conducting, aroused emphatic applause in the first of a series of concerts to be given here this season. Dr. Alexander Russell, director of music at Princeton University, and director of the Fine Arts Club, gave a talk at a recent meeting of the Club explanatory of the visitors' program. Alexander M. Skibinsky, violinist, and Mrs. Myra Reed Skibinsky, pianist, were the artists in an attractive recital at the Contemporary.

FRANK L. GARDINER.

Maria Ivogün Coming for Three Months' Tour

Maria Ivogün, coloratura soprano, will return to America in the latter part of December for a tour of three months, the opening program of which will be given in Carnegie Hall, New York, on Jan. 5. The soprano will fulfill engagements in Kansas City, Philadelphia, Boston, Chicago, St. Louis, Pittsburgh, New London, Ithaca, Indianapolis, Syracuse, Washington and Cleveland, and will have orchestral appearances in New York, Chicago, St. Paul, Minneapolis and Detroit.

Louise Homer and Daughter to Give Joint Recitals

Louise Homer, contralto, and her daughter, Louise Homer Stires, soprano, will be heard in a series of joint recitals after Jan. 1. The tour will extend as far west as Lincoln, Neb., and will continue until the middle of March. One recital is scheduled for New York.

Lester Donahue to Play in New York

After an absence of two years from the New York concert stage, Lester Donahue, pianist, will give a recital in Town Hall on the afternoon of Dec. 4. His program will include Scriabine's Fifth Sonata, Op. 53, which was founded on the "Poeme de l'Extase."

Prepare New Folk-Song Programs

Olive Nevin, soprano, and Harold Miligan, pianist and composer, who have given their program, "Three Centuries of American Song" in many parts of the country, are preparing two new programs for their repertoire. They will be known as "Folk-Songs of America" and "White House Musicales."

Music Students' League Publishes "Bulletin"

The Music Students' League, started about a year ago in New York, has advanced sufficiently to publish a *Bulletin*, which is to be issued twice a month. The first number, a modest leaflet, gives a good deal of information about the League and its activities and purposes, and the publication should fulfil a useful mission in making this organization better known in the community.

Isadora Duncan Touring the Middle West

Isadora Duncan left for a tour of the Middle West following her Carnegie Hall appearance on Nov. 15. She will appear in Indianapolis, Louisville, Kansas City, St. Louis, Memphis, Detroit, Cleveland, Baltimore and Philadelphia, returning for a performance in the Brooklyn Academy of Music on Christmas night.

Marie Rappold Sings in Atlantic City

ATLANTIC CITY, N. J., Nov. 25.—Marie Rappold, soprano, assisted by Nathan Reinhart at the piano, was acclaimed by a large audience in recital here on Nov. 22. Her program included "Pleurez mes Yeux," from Le Cid; the "Jewel Song" from Faust, and songs by A. Walter Kramer, Mana-Zucca, Spross and Lieurance, and all were interpreted with artistic effect. Mr. Reinhart ably played the Liszt's "Rigoletto" Paraphrase and other solos.

CHORUS IN TERRE HAUTE

Ukrainian Singers Provide Outstanding Event of Week

TERRE HAUTE, Nov. 18.—The outstanding musical event of the past week was the appearance, under the auspices of George Jacob, of the Ukrainian Chorus at the Grand Opera House in a performance of rare beauty. The chorus sang folk-songs and compositions of its conductor, Alexander Koshetz. Nadia Platinova was the assisting soloist and Nicholas Stember played accompaniments.

The piano pupils of Anne Hulman, Eleanor Blanche Rippetoe and L. Eva Alden have recently given studio recitals.

Zoe Wininger, organist, gave a short recital at the First Congregational Church.

The Terre Haute *Star* will devote one page to music in its Sunday editions in future. Jane Davis will conduct this department.

Madeleine Davis has been appointed Indiana representative of the educational department of the Columbia Graphophone Company, succeeding Nellie Sharpe of Indianapolis, who has become State supervisor of music for Ohio.

L. EVA ALDEN.

Minnie Carey Stine, mezzo-contralto, was one of the soloists in the first concert of the season given by Robert Huntington Terry, organist of St. Andrew's Memorial Church in Yonkers, in the church on Oct. 25. The singer was cordially received in an aria from Verdi's "Don Carlos," three songs by Mr. Terry and an aria from Meyerbeer's "Prophète." The assisting artists were Hyman Piston, violinist, and Florence S. Briggs, 'cellist.

Lillian Croxton, coloratura soprano, and Frederick Cromweed, pianist, were heard in joint recital in the Bethel Methodist Church, New York, on the evening of Oct. 27. Included on Mme. Croxton's program was "Theme and Variations" by Proch and Mozart's "Queen of Night" aria. Mr. Cromweed played numbers by Chopin and Liszt. The singer has been engaged for another appearance later in the season.

Phillip Gordon, pianist, assisted by Elinor Whittemore, violinist, who is demonstrating the Ampico throughout the West, has been heard recently in Los Angeles, under the auspices of the Thearle Music Company, and in Chandler Ariz., under the local management of Fred P. Austin.

Martin Richardson, tenor, who gave a concert in Atlantic Highlands, N. J., recently, has been booked for appearances in the Brooklyn Academy of Music, Stamford, Conn., Jamaica, N. Y., Rochester, New Rochelle, Washington, and for several clubs in New York.

Lynnel Reed's song "The Green-Eyed Monster" is being sung this year by Florence Otis, soprano, and is also being used by many singers in Toledo, where the composer resides. His setting of Walt Whitman's "A Clear Midnight" has been sung by Cecil Arden of the Metropolitan Opera Company and Marcus Kellerman, baritone. Mr. Kellerman is singing it on all his programs.

Judson House, tenor, and Fred Patton, baritone, have been engaged to sing in the performance of "The Messiah," to be given by the New York Oratorio Society in Carnegie Hall on Dec. 27.

At the first of the season's ballad concerts given at the Royal Albert Hall, London, on Oct. 14, the London Symphony played Charles Wakefield Cadman's "Thunderbird Suite" and Phyllis Lett sang the same composer's "Dream Tryst."

At his Los Angeles debut recently Royal Dadmun, baritone, sang, in addition to his regular program, "A Round-up Lullaby," by Gertrude Ross. He will continue to use this song throughout the season. He will also introduce another song by the same composer, "Work."

Grace Kerns, soprano, and Frank Cuthbert, bass, will be the soloists in a performance of Brahms' Requiem which will be given under the leadership of Miles Farrow at the Cathedral of St. John the Divine, New York, Dec. 3.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers have been booked by their manager, Daniel Mayer, for a series of seven performances in Minneapolis and St. Paul beginning on March 18.

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Lucy Gates Discusses Musical Prospects of a Pet with Salzedo



Lucy Gates and Carlos Salzedo Consider the Kitten Whose Artistic Sponsors They Recently Became

FRANKFORT, IND., Nov. 25.—Lucy Gates, coloratura soprano, and Carlos Salzedo, harpist, appeared in concert in the Methodist Church here recently under the auspices of the Matinée Musicale. Both artists were entertained at the home of Dr. and Mrs. Page, parents of Ruth Page, the dancer. The accompanying photograph shows Miss Gates and Mr. Salzedo in an amicable discussion of the artistic abilities of the Page's household pet. Miss Gates maintains that on account of its vocal abilities it should be trained as a singer and Mr. Salzedo insists that the formation of its claws fits it eminently for a distinguished career as a harpist.

INDIANAPOLIS CHOIRS SING

Begin New Season with Elena Gerhardt and Werrenrath as Soloists

INDIANAPOLIS, IND., Nov. 27.—The Männerchor season was opened on Nov. 20, when the members of the society had the pleasure of hearing Elena Gerhardt, for the third time within the year. The Male Chorus under the direction of Karl Reckzeh of Chicago, sang several groups. Mme. Gerhardt gave a typical lieder program from German song literature, representing Strauss, Schubert, Schumann, Wolf, Brahms, Liszt, and with the aid of Meta Schumann at the piano charmed her hearers.

A representative audience attended the opening concert of the Mendelssohn Choir, on Nov. 17, at the Caleb Mills Hall. The choir, under Perceval Owen, responded so accurately to his every wish

that the result was as fine an example of choral singing as one could hear. Tchaikovsky's "Cherubim Song," Cesar Franck's "Psalm 150," "Hero's Rest," "Crucifix"; and numbers of a lighter character were on the program. The assisting artist was Reinald Werrenrath, who sang German, Scandinavian, and English songs. With the assistance of his accompanist, Harry Spier, several extra songs were given at the demand of the enthusiastic audience.

B. F. Swartout presented Ruth Sterling, soprano and Merle Krug, baritone in a recital at the Public Library Auditorium on Nov. 15.

PAULINE SCHELLSCHMIDT.

HERRIN FORMS ORCHESTRA

Organization Develops from High School Forces

HERRIN, ILL., Nov. 25.—The Herrin Township Community Orchestra has been organized under the leadership of F. A. Cooke, formerly of Kansas City and St. Paul. The orchestra grew out of the High School Orchestra built up by E. B. Brockett, now of Joliet, and remains under the department of music in the High School. The orchestra, which is made up of more than forty pieces, is planning a big concert for January with Beethoven's First Symphony as the main number.

The chorus and public speaking classes of Herrin Township High School are preparing to stage the masque, "The Evergreen Tree," by Percy Mackaye and Arthur Farewell, under the direction of Bessie Klotzsche and Mr. Cooke.

BELOIT AUDIENCES GROW

Interest in Music Rapidly Increasing—Recitalists Heard

BELOIT, WIS., Nov. 25.—Managers have been surprised as well as gratified at the rapid increase in attendance at concerts here this season. Capacity audiences would seem to indicate a considerable development of interest in music.

Mae Graves Atkins, soprano, and Anne S. Gardner, pianist, gave the second program in the Artists' Series of the Treble Clef Club in Beloit College Chapel. Featuring works by Griffes, Wintter Watts, La Forge and other American composers, Mrs. Atkins revealed a voice of fine quality. Mrs. Gardner, who is chairman of the music committee of the Wisconsin Federation of Music Clubs, was also applauded. The accompaniments were played by Marion Johnson.

Glen Ellison, baritone, gave a recital in the First Congregational Church under the management of J. C. Hook. The audience was particularly enthusiastic about Mr. Ellison's interpretation of Scotch songs.

Beloit College sponsored a lecture-recital on the Music of the American Indian, by Harold A. Loring, assisted by Brave Eagle, a Sioux Indian. They presented Indian songs and dances with a faithfulness which indicated a study of the music at its source.

IRVING W. JONES.

Dmitry Dobkin, tenor, has been engaged for joint Southern appearances during February with Myra Hess, pianist.

Mattia V. Durmashkin Advises Physical Test for the Aspiring Singer



Photo by James & Merrihue

Mattia V. Durmashkin, Russian Opera Tenor

Mattia V. Durmashkin, Russian opera tenor, who has taught the vocal art in Russian conservatories, asserts that no singer should be encouraged to look forward to a career unless his ability to withstand the physical demands has been vouched for by a physician.

"All too many singers fail in spite of the expenditure of much time and effort because their physical qualifications do not measure up to the demands of concert and opera work," declares Mr. Durmashkin. "This does not only mean physical strength but also the natural condition of the throat and chest which may make success impossible in spite of the most serious purpose. Examination to determine whether any defects exist which might impair the singer's work is essential."

Mr. Durmashkin has sung in Russian and Italian repertoire in Europe, and is planning an appearance in opera in this country. He will also be heard in con-

cert. He arrived in Seattle five years ago and several of his pupils have accompanied him to New York, where he recently opened a studio. He has written concert works for piano, voice and orchestra.

MONTREAL MUSICIANS ON TOUR OF NEW ENGLAND

Leominster, Mass., Also Hears Schubert Quartet of Boston—Club Devotes Meeting to Bach

LEOMINSTER, MASS., Nov. 25.—An excellent concert under the direction of the Rev. Wilfred J. Choquette delighted a large audience of music lovers that taxed the capacity of the Municipal Building on a recent evening.

The program was given by a trio from Montreal, consisting of Paul Dufault, tenor; Roland Poisson, violinist, and Alfred Carrier, pianist and accompanist. This was their first of a series of New England engagements.

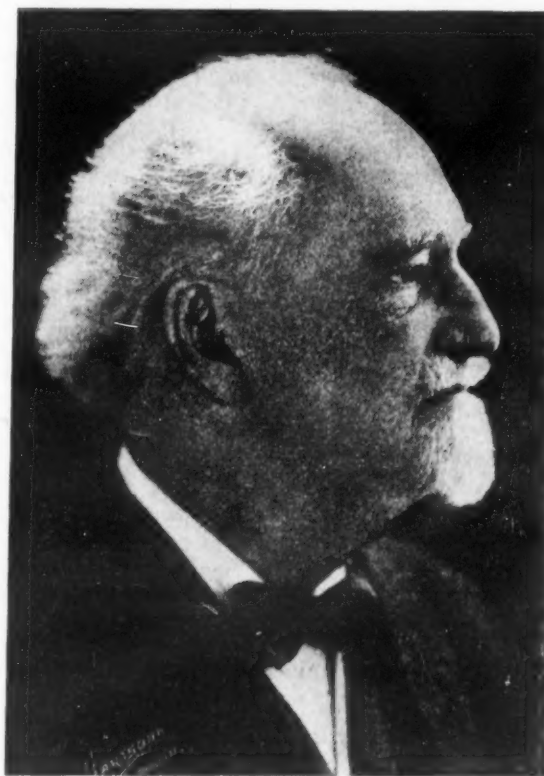
The Schubert Male Quartet, of Boston, assisted by Dorothy B. Carpenter, reader, opened the annual concert course of the Men's League at the Pilgrim Congregational church on Nov. 13, before a large audience.

The quartet comprised: Dr. Frank Ames, first tenor; William W. Walker, second tenor; Charles W. Swain, first bass and manager; George E. McGowan, second bass.

At the second meeting of the Thursday Musical Club, last week, at the home of Mrs. Frank Dillon, "The Life and Works of Johann Sebastian Bach" was the subject for the afternoon. A paper on the life of Bach, prepared by Mrs. Elmer E. Whittier, was read by Mrs. Clifton H. Wood, after which a program of Bach's compositions was given by Mrs. Fred A. Young, contralto, Mrs. William H. Lane, Mrs. W. H. Kenney and Mrs. E. H. Saxton, pianists, the last named of whom acted as accompanist for the soloists and Clifton H. Wood, bass. The program was arranged by Mrs. Robert L. Carter and Mrs. Clifton H. Wood.

FREDERIC L. PERRY.

Otto van Koppenhagen, 'cellist, and Bernard Wagenaar, composer-pianist, gave the opening recital at the New York Three Arts Club recently.



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SONATA RECITALS

FRANCIS Moore and **HUGO Kortschak**
PIANO VIOLIN

Press Comments on Aeolian Hall Recital, November 17, 1922

NEW YORK TRIBUNE:

"The Sonata recitals of Francis Moore and Hugo Kortschak are coming to be a pleasant annual feature of the musical season. . . . Their playing last night showed excellent team work."

NEW YORK TIMES:

"Both artists played in a manner that affirmed their musicianship."

MORNING TELEGRAPH:

" . . . these two capable artists gave an interpretation and expression which crowned their performance with notable artistic success."

NEW YORK HERALD:

"The performance of the two musicians showed admirable understanding and skill. Their style and balance in the Bach music were, indeed, excellent."

Management:

EVELYN HOPPER, Aeolian Hall, New York

Paderewski's Return Excites Eager Throng in New York

[Continued from page 1]

mental attitude—a different approach to his music as the result of his participation in events of world significance. Or it may be—as was indicated by a change that came over his playing toward the close of his program—that he has regained most of his technique without having quite re-discovered the old abandon.

The first half of his return program—indeed, all but the final Liszt group and the supplementary numbers—seemed to present a changed and somewhat chastened Paderewski. There were no visible signs of the nervousness which has sometimes been noted in his most eloquent playing, as well as in those less happy times when he has made a battlefield of the keyboard. His pedaling, throughout, was very normal and continent. His theories of tempo rubato seldom caused him to do the unusual. He seemed more the philosopher than the poet, and played with an aloofness and sometimes a sense of detachment that were unlike his old self, yet it was playing epical in its breadth. It was as if he saw a vision afar, more inviting than the preciosities of tone and nuance which formerly were, for him, details of the most intimate concern.

And then, something happened. After this feeling of aloofness and of a new approach had become fairly well settled, he brought to his final group the warmer, more romantic, more poetic qualities that had been wanting before, and in several of his encore numbers played as his audience would have expected him to play in his heyday.

Looking for technical flaws in a Paderewski recital has never been a grateful task, in view of the magnificent proclamations in his music. Yet because of questions that inevitably will be raised, some points will bear mention. Speaking broadly, the pianist seemed in full possession of his resources, and there was every indication of long and arduous practice. He did not play rapid passages as excessively fast as some other pianists, and his short trill was stiff, but it is difficult to conceive of the filigree work of Liszt's F Minor Etude being more faultlessly achieved. There were other times, particularly in the Mendelssohn Variations Sérieuses and the Schumann Fantasia when left hand effects tended to obscure those of the right hand. Here and there were wrong notes (nothing new in a Paderewski recital) and some moments of linear obscurity, even of confusion. His tone was often forced, sometimes to the point of twanginess, but this, too, was nothing new in his playing.

The superb and highly individual interpreter spoke in all that he undertook, perhaps a little less volcanically and a little less tenderly than of yore, but with the old power to rivet attention, to fascinate and to enthral.

OSCAR THOMPSON.

Schneider-Hickerson, Nov. 20

George Schneider, tenor, and Harold Hickerson, pianist, were heard in joint recital in Aeolian Hall on the evening of Nov. 20. Mr. Schneider sang two groups which included works by Mozart, Sarti, Wilson-Young, Handel, Purcell, Schumann and Hugo Wolf. Mr. Hickerson was heard in numbers by Franck, Brahms, Schumann, Debussy and Chopin. Frank Bibb was accompanist for Mr. Schneider.

J. A. H.

Mabel Beddoe, Nov. 20

Mabel Beddoe, a Canadian contralto who has sung at the Bach Festivals at Bethlehem and who is not unknown to New York, appeared in recital at Aeolian Hall Monday afternoon. Her program contained not a little sturdy stuff and was sung with something more than everyday poise and art. Beginning with a Handel air, she soon brought into play her skill in delivering the music of Bach, presenting an excerpt from one of the cantatas and Laudamus Te from the B Minor Mass, in both of which violin obligatos were played by Hugo Kortshak. A second group, in German, embraced von Struve's "Heimkehr," a noble song; two melodious Reger numbers and two by Brahms. A French and Italian group included Debussy's "Je Tremble en voyant ton visage," two songs by Vuillermoz and Pizzetti's "Il Clefta Prigione." The concluding group in English listed two "first time" numbers, Otto Wick's "Win-

ter" and Marion Bauer's "Gold of the Day and Night." Miss Beddoe's voice, while not an exceptional one as to range, power or quality, and somewhat wanting in communicative vitality, was agreeably used throughout her program, and her singing yielded indications of discernment, taste and a guiding intelligence. Coenraad V. Bos played his customary good accompaniments. There was no lack of applause.

O. T.

Carlos Salzedo, Nov. 20

For several years Carlos Salzedo has been known to the American public as a harpist of surpassing ability, but at an invitation recital given by him on Monday afternoon of last week he appeared in a new rôle—that of pianist—and in a program of modern impressionist music proved anew his ability as an artist. The program was far out of the beaten track, consisting of "La Terrasse des Audiences du Clair de Lune," "La Puerto del Vino," and "La Cathédrale Engloutie" by Debussy; "Cortège Funèbre," Rudhyar, and five Poems and Preludes by Scriabine. Mr. Salzedo caught the fleeting moods of these morceaux in a vivid and striking manner. He has the skill in pedaling and delicacy of tone shading which are essential concomitants in music of this genre. In Europe Mr. Salzedo was formerly well known as a pianist.

The program closed with three Poetical Studies for harp by Mr. Salzedo, "Mirage," "Inquietude" and "Idyllic Poem." These, too, fitted into the impressionist mood of the piano numbers preceding and were played with great skill and beauty.

S. D.

Flonzaley Quartet, Nov. 21

A British, or to be more exact, a Celtic novelty had the place of honor in the first of the three New York concerts of the Flonzaley Quartet, which played with its still unrivaled richness of tone and elegance of style at Aeolian Hall Tuesday evening of last week. The G Major Quartet of Arnold Bax may have been heard in this country before, but it was new to this audience. The work proved a typical one of its school, adroit rather than of any marked inspirational quality, reverting to music of folk suggestion for its basic material, dependent upon reiteration rather than development for homogeneity, and making free use of dissonance, without being daringly discordant in its quest of color. Its chief interest, aside from some orchestral implications in the use of the traditional strings, was rhythmic. The three movements, Allegretto Semplice, Lento e Molto Expressivo and Allegro Vivace, seemed, in the end, so many sketches or etchings, small in scope and bespeaking clever workmanship rather than anything approaching genius.

The novelty was beautifully played, as were the quartets which preceded and followed it—Schubert's A Minor, Op. 29, and Beethoven's E Minor, Op. 59, No. 2. Tonal velvet, the last word of unanimity and mutuality, and the mellow finesse which long has been associated with the Flonzaleys, were never absent from their playing. The personnel remained unchanged; so, too, the enthusiasm such playing engenders.

O. T.

Boris Levenson, Nov. 21

Boris Levenson, Russian composer resident in New York, gave what was announced as the second annual concert of his original works at the Town Hall on Tuesday evening before a house filled to a large extent by his compatriots, of whom the city now contains nearly a million. He had the help of Alexander Bloch, violinist; Mrs. Alexander Bloch, pianist; Sophie Loopo, soprano; Effim Liversky, tenor, and Metek Volk, pianist, in presenting a long and varied program. A Sonata for Violin and Piano, nine songs, three violin pieces, three for piano and an aria and a ballet (Oriental Dance) from an opera entitled "The Caucasian Captive Warrior," all in manuscript, had their first performance and showed the versatility of the composer in various styles and moods.

Most important of the list and first on the program was the Sonata, which received a carefully prepared and brilliant performance by Mr. and Mrs. Bloch, and which impressed by its combination of appealingly melodious sections with excursions into ultra-modern harmonization and its solidity of construction and

\$5,000 Prize Work, "The Apocalypse," Presented by the Oratorio Society

A CONSIDERABLE freshening up of the chorus of the New York Oratorio Society was shown by the first concert of its fiftieth season in Carnegie Hall on Wednesday evening before a large audience that included many distinguished musicians. Albert Stoessel, who took over leadership from Walter Damrosch last year, now has the great body of singers well in hand and has succeeded in imparting to it somewhat of his own artistic ideals and much of his vigor and enthusiasm. The chorus responds to every indication of his wishes with alacrity and flexibility. For the most part it has commendable precision of attack, if not always that perfect unison in ensemble which can only be acquired by long, constant, painstaking practice; and it can produce thrilling beauty of tone as well as abundant volume. In short, it sings better than it has sung in many previous years.

And it had some difficult music to sing. The program was devoted to the first performance in New York of Paolo Gallico's "The Apocalypse," designated a "dramatic oratorio," in a prologue and three parts, with text by Pauline Arnoux MacArthur and Paul Pierre Roché. This composition carried off the \$5,000 prize awarded last year by the National Federation of Music Clubs, and had its first public presentation at Rock Island, Ill., on June 7, 1921, at the Biennial Convention of the Federation. A careful and comprehensive analysis and evaluation of it was given in MUSICAL AMERICA's report of that performance (printed in the issue for June 18, 1921). There is no need to repeat the account; suffice it to recall that the text is a curious conglomerate of passages from the Bible (Daniel, Genesis, and Revelation) intermixed with various original verses, some rhymed, some free, of uneven merit and unequal singableness, containing much that is impossible of effective musical treatment; and that the music is a sincere effort by an accomplished musician to make the best of this material. Mr. Gallico has written fluently for both the singers and the ac-

companied orchestra, largely in modern idiom—in the style of Wagner, of Richard Strauss, of the modern Frenchmen, but seldom with sufficiently marked individuality to indicate a style of his own. The expression is mostly more dramatic than in the wonted manner of oratorio; but not entirely so—the music of the prologue, "Belshazzar's Feast," is far too mild and placid and innocuous to be indicative of revelry or debauchery. There is little characterization or differentiation throughout the three parts: "Armageddon," "Babylon," and "The Millennium."

Some of the choruses are highly effective both in solidity and fineness, notably that of the Seven Vials in Part I, which is an excellent piece of part writing, choral polyphony, in true oratorio style, cumulative in effect and swelling to an impressive and thrilling climax.

Besides the chorus of the Oratorio Society, the performance enlisted the services of seven soloists, the organ, and an orchestra recruited from the New York Symphony. The solo parts are not particularly "gratuitous," being almost wholly narrative in character, and there are no concerted numbers for the assisting artists. Dicie Howell sang the lyric soprano numbers very prettily; Delphine March and Frieda Klink were adequate in the contralto solos; Elsa Stralia proclaimed the long dramatic soprano solo that fills most of the "Babylon" section rather explosively, but intelligently, and at times achieved tones of luscious beauty as well as sonorous strength, topping the orchestral blare. Frederick Patton, bass, gave fullness and mellow richness to the utterances of the Narrator; Edwin Swain, baritone, and James Price, tenor, also sang the parts allotted to them smoothly and well, though Mr. Price's fine voice was somewhat light for the vast spaces of Carnegie Hall.

The performance did credit to all who took part in it, and there was abundant applause, in which the composer was made to share by being called out on the platform at intermission to receive a large wreath from admiring friends.

G. W. H.

musicianly finish of workmanship. The second movement, in particular, an Andante Sostenuto, was a new message of musical beauty from a man who had something worth while to say and said it very well. An equal height of interest was not sustained in the other three movements, and while there were novel and interesting and beautiful spots, the whole work was tiresomely long.

Characteristically Russian sounded the Oriental Dance, which was played as a pianoforte duet by the composer and Mr. Volk. The piano pieces were straightforward essays in classic-romantic style without tinge of modernism. A group of Jewish holiday songs, suggesting folk-tunes of the race, sung by Miss Loopo, disclosed a gaiety that greatly pleased the audience.

G. W. H.

Rose Florence, Nov. 21

A voice of agreeable quality, enhanced by a pleasing personality and manner, was disclosed by Rose Florence at her recital in Aeolian Hall on Tuesday afternoon of last week. The soprano's program was well balanced, ranging from a Recitative and Cavatina by Paesello, through Wolf, Schubert and Schumann, with some modern French songs of varying value, to a very good American group. In the last the singer was probably at her best, though in these, as in her earlier numbers, she failed to catch and convey to the listener any vivid picture of the song—which is the art of the concert platform. While Miss Florence has considerable freedom in her voice production, she lacks breath support, resulting in indecision of attack and loss of robustness in tone. Coenraad Bos was an ever-present help at the piano.

S. D.

Greta Masson, Nov. 22

Greta Masson, soprano, was heard in recital at the Town Hall on the evening of Nov. 22, with Rex Tillson at the piano. Miss Masson sang twenty numbers, and

her program, though not divided into groups, was arranged with early English songs first, two Handel numbers, neither of which was particularly interesting; two old French, two by Wagner, three by Brahms, one by Sachnowsky and six songs in English by Foote, Morris Class, MacDowell, Mabel Wood Hill and Clough-Leigher. Miss Masson sang in a darkened auditorium, which was pleasant, and delivered her entire program with only one break, which was unpleasant. The voice is one of fine quality and is excellent both in its high and low registers as well as in the middle, but an explosive method of production tends to impair its natural beauty besides detracting from smoothness of phrase. Miss Masson's French diction was better than her German. Her English diction suffered from a certain *précieuse* tendency. In the early part of the program, Bishop's "Should He Upbraid" was sung in delightfully naive spirit. In the middle, the Brahms songs were interesting, especially the charming "Das Mädchen Spricht," the particular high light of the evening. Mrs. Hill's "Snow on the Hills" was also an agreeable song, well sung. Miss Masson's audience was a large one and very enthusiastic in its applause.

J. A. H.

Mrs. Beach—Judson Quartet, Nov. 23

The first concert of the Washington Square Musical Association was given in the Judson Memorial Auditorium on the evening of Nov. 23, by Mrs. H. H. A. Beach, composer and pianist, assisted by the Judson Quartet from the Judson Memorial Church. The program, save for a few numbers played by Mrs. Beach, was exclusively of her own compositions. The first of these was a clever Fugue which, as Mrs. Beach explained, was composed on a subject derived by putting a cat on the keyboard, as Scarlatti did in the case of his "Cat's Fugue." With the

[Continued on page 33]

British Novelties Given Prominence in Orchestral Programs of Week

TWO British works were novelties of the orchestral concerts of the week in New York. Josef Stransky led the Philharmonic in a first performance in Manhattan of Vaughan Williams' "Pastoral" Symphony, and Jean Gerardy, the Belgian virtuoso, played Sir Edward Elgar's relatively new 'cello concerto, unfamiliar to American audiences, at a concert given by the Philadelphia Orchestra. An attractive feature of the mid-week concerts of the New York Symphony was the "Pisanella" Suite of Pizzetti. Soloists with the orchestras, besides Mr. Gerardy, were Arthur Rubinstein, pianist, and Scipione Guidi with the Philharmonic, and Felix Salmond with the New York Symphony. Florence Hinkle sang the wordless voice part in the Vaughan Williams work.

The new City Symphony gave the first of its "pop" concerts at the Manhattan Opera House and the Philharmonic opened its series of educational programs at the College of the City of New York. An all-Wagner program was given as the second of the Saturday night Philharmonic concerts.

Gerardy Plays Elgar Concerto

Philadelphia Orchestra, Leopold Stokowski, conductor; Jean Gerardy, 'cellist, soloist, Carnegie Hall, Nov. 21. The program:

Symphony No. 4, in E Minor.....Brahms
Concerto for 'Cello and Orchestra.....Elgar
Mr. Gerardy
Hungarian Rhapsody No. 1 in F.....Liszt

Since new concertos for the 'cello are rare, one hoped to learn that the literature for the instrument had been enriched materially by this work of Sir Edward Elgar, performed at this concert for the first time in America. This hope was not realized. The new Concerto is not by any means great. Undoubtedly it possesses certain attributes of charm and beauty, as in the slow movement, a delicately-contrived and exquisite fabric. But such elusive charm, very attractive in its way, is carried to extreme limits in this score. When at last one hears the bold and vigorous dance-like figure in the finale, he greets its announcement with a positive sense of relief. This new interest is not sustained, however, for even the finale soon returns to the subdued and elusive tones to which the rest of the work is keyed. In fact, at times this movement is perilously close to dullness.

This Concerto really assumes the character of a 'cello solo with a lightly-scored orchestral accompaniment the thematic material being practically all allotted to the solo instrument. This material is for the most part thin, and there is no elaborate working-out of ensembles. The first movement rapidly acquires a pastoral character which imparts its color to the whole work.

Mr. Gerardy, warmly greeted after a long absence, gave a very fine performance of the solo part. He not only endowed it with full expression, but his tone was emphatically beautiful, and his technique polished. The long bravura passages in the Allegro furnished a model of artistic style, and the slow movement was played by soloist and orchestra with great charm.

Mr. Stokowski led his forces with magnetic command through the Brahms Symphony. This work was brilliantly interpreted. In its comprehensive exploitation of the resources of the orchestra, it was in pointed contrast to the Concerto, and in its subtle expression of the emotions, it was in even greater contrast to the Hungarian Rhapsody. The audience was justifiably enthusiastic, and there were many recalls for both Mr. Stokowski and Mr. Gerardy. P. J. N.

Gabrilowitsch with Damrosch

New York Symphony, Walter Damrosch, conductor; Ossip Gabrilowitsch, pianist, soloist; Carnegie Hall, Nov. 23, afternoon. The program:

Symphony in G Minor.....Mozart
Suite: "La Pisanella".....Pizzetti
Concerto in B Flat.....Brahms
Mr. Gabrilowitsch

This was a peculiarly satisfying concert in every respect. The program was one of admirable contrast. Mr. Damrosch conducted with zest and the orchestra responded with beauty of tone and sharpness of attack which left little to be desired. The Symphony, of the

three well-known of Mozart's forty-nine works in this form, was delightful in its clear-cut logicalness. The Minuetto was especially well done. The Pizzetti Suite, made from his incidental music to d'Annunzio's drama, "La Pisanella," was of decided interest. The composer has given no program notes and one is left to guess what the numbers are about. The second, Vivamente, has been heard from Toscanini's forces as "The Quail of Famagosta." Only three numbers of the five were given at the present concert. The work is one of decided complexity, one that must be listened to horizontally as well as vertically, and the composer has done marvelous and interesting things in the matter of instrumental combinations, but in spite of the announcement that it is "extremely modern—at times daringly dissonant," it did not sound radical. The archaic Greek spirit in terms of medieval Italian culture in the modern orchestra idiom, would describe the work as a whole. Mr. Gabrilowitsch has seldom accomplished better playing than that which he brought to the Concerto. He played not as a soloist accompanied by an orchestra, but as an ensemble pianist, one of a group working together for a common end, and that end, to present this transcendent work in the best possible manner. His tone in the soft passages was as warm velvet and in the louder ones, full and firm without ever losing its sympathy. J. A. H.

New English Symphony

New York Philharmonic, Josef Stransky, conductor; Arthur Rubinstein, pianist, soloist; Florence Hinkle, soprano, assisting artist; Carnegie Hall, Nov. 24, afternoon. The program:

"Pastoral" Symphony.....Vaughan Williams
(First time in New York; incidental solo by Florence Hinkle)
Tone-Poem, "Don Juan".....Strauss
Piano Concerto in A (K. 488).....Mozart
Arthur Rubinstein
Prelude and Love-Death from "Tristan und Isolde".....Wagner

As the "Pastoral" Symphony of Vaughan Williams was described in detail by the present reviewer at the time it achieved its American premiere at the Norfolk, Conn., Festival last June when the composer conducted it, extended comment is not necessary at this time. Mr. Stransky gave it a performance of the highest beauty, and if the work palled upon its auditors in spite of many details of undeniable charm, the reasons were the same as at Norfolk. There is too little contrast between movements, the mood of calm contemplation of drifting skies and dreaming downs is too lengthily and too fixedly sustained, and the undulous character of the melodic interweavings, utterly lacking in boldness or positiveness of line, inevitably contributes to monotony. It is fundamentally English in its material, but only by grace of the prevailing extension to Britain of Ravellesque impressionism is this music English in manner. Doubtless the lovely landscapes on which Mr. Williams gazes so fondly are those of his native shires. But when an audience sees them through the windows he provides, they are French windows, latticed with post-Debussyan preciosities. The wordless voice of the unseen singer in the last movement remains a very happy effect. Miss Hinkle sang the composer's bucolic phrases very beautifully.

Mr. Rubinstein's playing of the Mozart sonata had verve and sparkle and was sharply cut. It lacked something of courtliness and old world grace. O. T.

Salmond with Damrosch Forces

The New York Symphony, Walter Damrosch, conductor; Felix Salmond, 'cellist, soloist; Aeolian Hall, Nov. 26, afternoon. The program:

Concerto in D.....Philipp Emanuel Bach
Arranged by Maximilian Steinberg
Hebrew Melody, "Kol Nidrei".....Bruch
Mr. Salmond
Symphonic Poem, "Fontane di Roma".....Respighi
"Don Quixote".....Richard Strauss
'Cello, Mr. Salmond; Viola, Mr. Pollain;
Tuba, Mr. Paone.

An admirably lucid performance of Strauss' "Don Quixote" gave obvious pleasure to a large audience, sharing honors in a delightful program with the Bach Concerto. To Philipp Emanuel Bach, third son of Johann Sebastian Bach, is attributed the invention of the sonata form, later perfected by Haydn;

and his music in any case is said to show the transition from Bach to Haydn. The Concerto in D was originally written for four solo violas and orchestra, but in the arrangement by Steinberg the solo instruments are merged in the entire ensemble, and the instrumental coloring has a modern richness which was increased in this performance by the use of a modern concert grand piano in place of the clavicembalo. The performance was excellent, barring over-impressive closes of the movements. Mr. Salmond received well-earned applause for the beauty of his playing and the intelligence and humor which he displayed in the difficult obbligato in "Don Quixote." B. H.

Guidi with Philharmonic

Philharmonic Orchestra, Josef Stransky, conductor; Scipione Guidi, violinist, soloist; Carnegie Hall, Nov. 26, afternoon. The program:

Symphony No. 2 in D.....Brahms
Symphonic Poem: "Tasso, Lament and Triumph".....Liszt
Fantasia on Scottish Airs for Violin and Orchestra.....Bruch
Scipione Guidi

If Mr. Stransky's program upon this occasion was not such as to excite much comment, it had the merit of bringing Mr. Guidi, concertmaster of the organization, before the public in the rôle of soloist. Without possessing a large tone or a broad style, Mr. Guidi's playing is exquisitely refined and polished, and his intonation is excellent. His performance established him in the favor of the audience and he was given many recalls. The orchestra gave a well-routined reading of the Symphony, with occasional flashes of brilliant playing. Liszt's rather lugubrious work was dreary. More virtuosity was exhibited in the Strauss number, which had, if not a brilliant performance, at least an effective one. H. C.

First City Symphony "Pop"

The City Symphony Orchestra, Dirk Foch, conductor. Manhattan Opera House, Nov. 26, afternoon. The program:

Overture, "Tannhäuser".....Wagner
"Peer Gynt" Suite.....Grieg
Overture, "Die Fledermaus".....J. Strauss
"Valse Triste".....Sibelius
Hungarian Rhapsody No. 2.....Liszt

Despite the cold winds which crept in through interstices of the Manhattan Opera House, now undergoing repairs, a large audience enjoyed the first "Pop" concert given by the new City Symphony Orchestra on Sunday afternoon. The program, as might be expected on such an occasion, held unfalteringly to the well-beaten track. It commenced somewhat haltingly through an exaggerated maestoso in the "Tannhäuser" Overture. The "Fledermaus" overture and the "Valse Triste" were the most successful numbers, so far as the performance of the orchestra was concerned.

Mr. Foch has a body of capable instrumentalists under his baton, who need rehearsing to wear away rough edges and make their playing more homogeneous. S. D.

Wagner at Carnegie Hall

Philharmonic Orchestra, Joseph Stransky, conductor, Carnegie Hall, Nov. 25, evening. The program included the Overture to "The Flying Dutchman," the Good Friday Spell from "Parsifal," the Entrance of the Gods into Valhalla from "Rheingold," the Prelude to "Meistersinger," the Bacchanale from "Tannhäuser," the Prize Song from "Meistersinger," and the "Rienzi" Overture.

This concert was largely attended by persons hungry for Wagner's music. Under Mr. Stransky's direction these excerpts from the music-drama were so played as to bring out the utmost of their beauty in motif and harmony. The Entrance of the Gods into Valhalla from "Rheingold," and the Bacchanale from "Tannhäuser" fairly lifted one; and after the Overture to "Rienzi," the closing number, Stransky was recalled again and again. R. D. O'C.

Fontainebleau Director Resigns

A dispatch to the New York Evening Post states that Francis Casadesus has resigned from the directorship of the American Conservatory at Fontainebleau. His successor is to be Max d'Ollone, composer. The report further states that Paul Vidal has resigned from the staff of the Conservatory and that his place will be taken by André Bloch.

FRIENDS OF MUSIC BEGIN THEIR SERIES

Huberman and Singers from Opera Aid in Bach Program

The Society of the Friends of Music began their season with an all-Bach program at the Town Hall, Sunday afternoon. The audience was an unusually large one, which was explained by the fact that many students were present through the generosity of persons who saw in this concert an event of educational value.

For the purposes of his program, Artur Bodanzky, who conducted, had under his baton the chorus and orchestra of the Society, Bronislaw Huberman, violinist, and four singers from the Metropolitan Opera: Frances Peralta, soprano; Marion Telva, contralto; George Meader, tenor, and Paul Bender, bass.

The program began with an orchestral arrangement by Mr. Bodanzky of the Chorale Prelude, "Aus tiefer not schreie ich zu dir," with the chorale given to the trombones. Though somewhat lacking in clarity of detail, the arrangement proved a sound and effective one.

With Mr. Bender as soloist, and Mr. Huberman supplying a very beautifully played violin part, the Cantata, "Der Friede sei mit dir," written at Weimar for the Feast of the Purification of the Blessed Virgin, put to test the quality of the chorus, which has again received its tutelage from Stephen Townsend. Mr. Huberman then played the A Minor Concerto for violin, giving to it some admirable qualities, if a touch of sentimentality, alien to this music.

The most enjoyable number of the afternoon was the concluding cantata, "Christen, ätztet diesen Tag," a product of Bach's Leipzig days. It was pleasurable in spite of shortcomings of the quartet of soloists, none of whom appeared altogether at ease in this music, although the two men, Mr. Meader and Mr. Bender, disclosed greater comprehension of the Bach style and articulated the German words better than the two women soloists. O. T.

Events of the Week in New York Concert Halls

[Continued from page 32]

slimmest possible material, Mrs. Beach has made a number of decided interest. A group of Mrs. Beach's songs was sung by each of the members of the quartet—Helen C. Kiesel, soprano; Mrs. Helen S. Farnum, contralto; Floyd Daggett, tenor, and Frederic Taggart, bass. The quartet also gave two ensemble numbers, "Shena Van" and "Song of Liberty." J. A. H.

New York String Quartet, Nov. 23

Quartet playing of considerable distinction was heard by a large audience at the second subscription concert of the New York String Quartet, at Aeolian Hall on Thursday evening. The program began with Ravel's scintillant and charming Quartet in F and ended with the G Major Quartet of Mozart. Between the two, Josef Suk's "Meditation on an Old Bohemian Choral," Op. 35, received a first public hearing in New York. The choral is the familiar old tune of "King Wenceslas," which has now been adopted as the Czechoslovakian national anthem. This simple hymn was sung by each instrument in turn, and then in combination through three short connected sections: Allegro, Allegretto, and Andante; and the whole was decidedly pleasant, genial, restful, in an unassuming way that yet showed the composer's skill and deftness in writing for the four stringed instruments. Messrs. Cadek, Siskovsky, Schwab, and Vaska, who make up this new String Quartet and have been playing together privately for three years, have zest in their work, plenty of temperament, much individual skill, and have already acquired precision, unanimity, and commendable smoothness in ensemble playing. Greater

[Continued on page 40]

New Music: Vocal and Instrumental

Three Happy Piano Pieces by William C. Steere

"Capriccio Valse," "Spanish Dance," "Petite Polka Brillante" (Evans Music Co.) are by William C. Steere, a composer whose thoroughly pianistic pieces invariably show a light, graceful touch and a happy inventive vein. These three new numbers from his pen are especially taking. The "Capriccio Valse," for instance, is a spontaneous, joyous little thing, an initial waltz-melody of the best, whose swaying Vivo course is set off by a more lyric interrupting one. It has a genuine charm that cannot be gainsaid. The "Spanish Dance" is colorful and brilliant. The fact that it does not seem especially "Spanish" does not detract from its merits as a piano piece *per se*: the title is not, after all, the main thing in a composition. As to the "Petite Polka Brillante," it is, of its kind, a little gem. One of those older style little show-pieces (like the rest, it is of medium difficulty) all a-glitter with short pizzicato double-note passages, easy octaves and octave chords, and with the hesitant grace of the polka rhythm well pronounced. But, unlike many of its type, it has a really valid melodic backbone. It is not commonplace. Pianists who appreciate the melodious when expressed with distinction and clear understanding of piano effect, will be sure to like Mr. Steere's pieces.

The Child at the Piano, by Mamie Eliza Nelson, a "Constructive Process"

"The Child at the Piano" (G. Schirmer) is a valuable little contribution by Mamie Eliza Nelson to beginning piano teaching. It presents a number of the easiest solo melodies (as well as some for four hands) with accompanying, interlinear verses, which, to quote from the preface by Glenn Dillard Gunn, will make them "the media for the technical lessons which must be learned" by utilizing "the very considerable musical experience every child possesses when beginning his serious musical studies." The little book is very well planned and developed and deserves success.

Two New Palmgren Numbers for Violin and Piano

Selim Palmgren in "The Fiddler" and "Humoresque" (Composers' Music Corporation) offers the violinist two attractive novelties. "The Fiddler" is a merry, swinging, actual "fiddle-tune," a country dance that may be "torn off" in very effective fashion. The "Humoresque" is a boisterous, rollicking Molto Allegro, with a Finnish tone reflex and an expressive middle lyric section. Violinists should know both pieces.

Two New Methods for Plectrum Instruments by an Authority

The appearance of "The Bickford Mandolin Method" (four books) and "The Bickford Tenor Banjo Method" (Carl Fischer) marks a departure in the method for plectrum instruments, so far as musicianly quality and competence in presentation are concerned. For Zahr Myron Bickford, who has written them, is quite evidently no mere mandolin teacher with a commercial viewpoint, but a true musician, proud of the tone possibilities of the instruments, and capable of convincing others of their worth.

In the brief, informative "History of the Mandolin and Its Development," which precedes the instructive matter of Book 1 of his method, Mr. Bickford shows that it was in use in Egypt in the days when Joseph was the ruler of the land. From ancient Egypt and Assyria the story of the mandolin is traced

through the centuries to the present day. But this is only by way of introduction. The young American does not really care whether the gilded youth of Assyria pie-trimmed fervid love-lays beneath the Hanging Gardens of Babylon in honor of the doves of Istar or not. What he wants is a practical guide to playing in his own day and hour. And this Mr. Bickford has given him. Not alone is his method clear, detailed, comprehensive. He has paid attention everywhere, as well, to musical as well as more technical values. The student who thoroughly studies the four books should be a musician who uses the mandolin as his means of expression, not a mere mandolin-player. In addition to the author's own experience as a teacher and solo artist, the method represents what is truly valid in the works of the great authorities of the mandolin, a list beginning with Munier and Bellengh and ending with Tartaglia and Francia.

The entire course is planned with great logic. Book 1 is a fundamental volume. It covers the underlying principles of mandolin playing and the study of music in its elementary stage. When the student has completed it he is already playing little pieces. Book 2 unveils the grace note in its plectrum connotations. It thoroughly exploits syncopation (and Mr. Bickford is thoroughly modern in presenting the essence of the jazz-times, although we imagine that in a section on "Combining Syncopation with Dotted Notes" he quotes Schumann's "Without enthusiasm nothing real comes of Art" with a twinkle in the corner of his eye), as well as phrasing and expression. The mandolin positions, too, are approached in a novel and interesting way, and the essentials of second and third position shifting are exhaustively treated. In this book celebrated violin studies and excerpts from the classics tend to cultivate the student's good taste. Keys with several flats—usually neglected in mandolin methods—are here treated in detail, as also chord tremolo.

Book 3 is devoted to the remaining keys and positions, ornaments, "Duo Playing," and includes a number of famous classic pieces which hitherto have been unavailable in mandolin literature. In his Book 4 the author gives us what may well be called "the last word," in so far as musical and technical development in mandolin playing is concerned. We have left and right hand harmonics, the science of transcription for the mandolin and complete practical and musical instruction regarding interpretation, from the solo and orchestral standpoints. Excerpts from the works of such artists as Tchaikovsky, Ries, Mendelssohn, Paganini and movements from famous violin concertos are a feature of the composition content of this volume.

In his "Tenor Banjo Method," planned in the same careful, comprehensive manner—aside from valuable practical innovations of left-hand fingering, which facilitate melody playing on the instrument and other new and execution principles of great practical worth—Mr. Bickford refers to his mandolin method books. Since both are plectrum instruments, tenor banjo and mandolin, many of the principles, pieces and studies used in the latter are applicable to its companion.

The five volumes together stand for a development, not merely utilitarian but artistic, of what is known and what should be known of these plectrum instruments. And in this connection it is worth while recalling that Handel, Beethoven, Mozart and Hummel among the classic composers, and in more recent times, Boito, Gustav Mahler, Wolf-Ferrari, Spinelli and Percy Grainger have paid the mandolin the compliment of using it in their works.

Musical Comedy and Operetta for the Young

Two essays in the musical drama for young amateurs (Willis Music Co.) are presented in attractive guise. They are "The Maid and the Golden Slipper," a Cinderella operetta for treble voices in two acts, by Claude Davis Richardson, and a one-act musical comedy by May Hewes Dodge and John Wilson Dodge, entitled "Cynthia's Strategy." Both present pretty, easy, tuneful music, solos, choruses and dances; both present the usual meed of harmless dialogue, with occasional bits of humor and much nicely adjusted sentiment, and both will probably be well received in their field.

A Frivolous Song for Violin and Piano by Carl Engel

"Chanson Frivole" (G. Schirmer), by Carl Engel, may come as a surprise to some who know that composer's fine and noble "Triptych." And yet it should not. No one can dwell forever on the exalted plains of passion or solemn fervor. A frivolous moment such as this, in the form of a charming melody which is at the same time subtle, whose grace is flavored with individual quality, is all the more welcome. Air and accompaniment are exquisitely combined.

A Tone-Picture for Organ

"Where Wild Judea Stretches Far" (White-Smith Music Pub. Co.), dedicated to George W. Grant, is an engaging little Oriental pastorella, with the Oriental note emphasized in the composer's—Roy S. Stoughton's—usual effective manner. Three pages long, it makes a taking organ tidbit.

Geoffrey O'Hara Writes a Sacred Song

"Lead, Kindly Light" (G. Ricordi & Co.), by Geoffrey O'Hara, is a sacred song of ray serene. That it is a good, expressive tune goes almost without saying, and this means that it will please any and every church congregation. It is published in two keys, high and low.

A Romantic Romance for Piano

"Romance" (Paris: J. Jobert—New York: Fine Arts Importing Corporation) is a sonorous, ear-pleasing, romantic "Romance" of the older Mendelssohnian type, presented with musicianship and effect by Paul Paray. It should please.

John Metcalf Writes a "Spanish Dance"

In "Fair Seville" (Arthur P. Schmidt Co.), as its title indicates, that sterling American composer, John W. Metcalf, has accomplished a well-rhythmed, fetching bit of art-dance music with a Spanish color-infusion, of medium difficulty, and has done so in a musically grateful way.

A New "Swing Low, Sweet Chariot," Choral Arrangement

Major N. Clark Smith's "Swing Low, Sweet Chariot" (Kansas City: N. C. Smith), need not hide a diminished head among other choral arrangements of the famous spiritual. It is a good, swinging handling of the tune, with well-placed alto solo opportunities and an effective climax. It represents the version sung and played at Tuskegee.

"The First Love" by Boris Levenson

"The First Love" (London: Ascherberg, Hopwood & Crew, Ltd.) is the title of a flowing little lyric poem for piano, gracefully expressed by Boris Levenson. It is of only medium difficulty and makes a direct appeal to the ear.

F. H. M.

Mass in F (Oliver Ditson) for two or four voices, by Guglielmo Lardelli, edited by Eduardo Marzo, is a musicianly little score, fine in a traditional way, and with some very nice contrapuntal voice developments in various movements.

"On Life's Highway" (Willis Music Co.), Bertrand-Brown's conventionally grateful and most singable sacred song, well calculated to please, appears for high and low voice; and as a duet, for soprano and baritone and for soprano and tenor.

"Miserere Scene" (G. Schirmer). A separate reprint of the famous scene from Verdi's "Trovatore," for four-part chorus of male voices, with soprano and tenor solos and piano accompaniment. It has English and Italian text.

"Love Is Life" (Carl Fischer). A pleasing hymn-tune, simple and well arranged. For medium voice; words and music are by Huston Ray.

"Easter Bells," "We'll Go on and Serve the Lord" (Clayton F. Summy Co.). Two anthems for mixed chorus. The first, by Philo O. Otis, rings its bells with agreeable effect vocally. The second, by Dr. J. V. Roberts, has a swinging rhythm of the "Throw Out the Life-Line" kind.

"Four Vignettes of Childhood" (Evans Music Co.). Four piano pieces—"Playing in the Garden," "Waltzing Mice," "A Pleasant Story" and "Parade Day"—by Maria Bonito. Attractively written teaching bits for Grade Two.

"Rose of the Garden" (G. Schirmer). A part song by W. G. Ows, for mixed voices; full-toned, graceful and with an effective piano accompaniment sustaining the choral part.

"Joviality" (Clayton F. Summy Co.). An agreeable, bright little piano teaching piece, of somewhat less than medium difficulty, by Arnold Sartorio.

"Periwinkle" (Willis Music Co.). A nice, ear-tickling intermezzo-gavotte for piano by Charles Huerter, of medium difficulty.

"There Is a Fountain" (G. Schirmer). An entirely pleasant and adequate sacred song by James McD. Craven, published for high and low voice.

"Something for Thee" (Oliver Ditson Co.). One of those sacred songs whose pattern meets with approval in practically all churches. It is by Alfred Wooler and published for high and low voice.

"It's April in Killarney" (Arthur P. Schmidt Co.). George B. Nevin has written an agreeable little tune, quite taking, in those green tints which unavoidably make us feel as though we had heard it before. It is published for high and low voice.

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Reviews in Brief

"A Little Romance of Every Day" (London: W. Paxton & Co., Ltd.) is, as its title indicates, a pleasantly told commonplace in two short musical numbers for piano, by Julian Fredericks.

"Drolleries" and "Return of Harlequin" (Willis Music Co.) are by Charles Huerter, two agreeable Grade One-Two piano teaching pieces.

"Indian Summer Idyl" (G. Schirmer) is a melodious little organ song by Edgar Belmont Smith.

Jules Falk Gives Recital for York County College Club

YORK, PA., Nov. 25.—Jules Falk, violinist, assisted by Mary Comerford, contralto, and Clarence Fuhrman, pianist, gave a recital on Nov. 14 before an audience which filled the auditorium of the York Woman's Club. The artists appeared under the auspices of the College Club of York County. Mr. Falk's main numbers were a Handel Sonata and Cecil Burleigh's Concerto in A Minor. The Criterion Quartet sang to an audience of 1600 persons at its second appearance in York under the auspices of the Young Men's Bible Class of the First United Brethren Church. Fine ensemble work and the singing of Mendelssohn's "I am a Roamer Bold," by Donald Chalmers, bass, were features of the program.

J. L. W. McCLELLAN.

Auburn Musical Arts Society Opens Season

AUBURN, N. Y., Nov. 25.—The Auburn Musical Arts Society, including virtually all the professional musicians in Auburn, opened its season on Nov. 20 with a dinner recital at the Osborne House, bringing here for the occasion the first out-of-town artist ever secured by the club, which was organized two years ago. The visiting artist was Mrs. Rodolfo Uthermann of Chile, soprano, who was heard in a group of English, German, Italian and French songs. Dora Bachman of this city was accompanist.

HARRY R. MELONE.

Sousa's and United States Marine Bands Play in Reading

READING, PA., Nov. 25.—For the second time two of the leading concert bands have appeared in this city within a few days of each other to crowded houses and with every manifestation of cordial approval. Sousa and his men were at the Orpheum Theater on Nov. 16 and gave a program of popular music in their inimitable manner. The United States Marine Band crowded the Strand Theater on Nov. 15 and provided a program of classics with lighter numbers for encores. Several of the players gave instrumental solos and a feature of the concert was the playing of a brass quintet.

WALTER HEATON.

Alfred Cortot, pianist, will play Schumann's Concerto in A Minor with the New York Philharmonic in its Carnegie Hall concert on Dec. 2. He will play the same composition with the orchestra at the Brooklyn Academy of Music on the afternoon of Dec. 3.

Fritz Reiner Greeted in Kansas City



Kansas City Welcomes Cincinnati Symphony. Upper Group Shows (Left to Right) A. F. Thiele, Manager Cincinnati Symphony; Marjorie Squires, Contralto, Soloist; Fritz Reiner, Conductor, and Anna Millar, President Kansas City Symphony Association. Lower Group Shows William J. Kopp (Right), Who Conducted the Afternoon Concert in Kansas City, Miss Squires and Members of the Orchestra in Front of Convention Hall Where the Concerts Were Given. At Right: Miss Squires

KANSAS CITY, MO., Nov. 25.—Music-lovers turned out in force to attend the concerts of the Cincinnati Symphony recently. Fritz Reiner, the new conductor, found instant favor, as he did in the home city of the orchestra. The above photographs show Mr. Reiner; the manager of the Symphony A. F. Thiele; Marjorie Squires, contralto soloist; Anna Millar, President, Kansas City Symphony Association; William J. Kopp and members of the orchestra. The organization is now embarked upon the biggest season in its

history and for the first time the concerts are selling out completely. Miss Squires made a definite success as soloist on the first tour of the orchestra. A long list of soloists will be presented at the concerts during the season.

Jascha Spivakovsky Plans American Recitals

MELBOURNE, AUSTRALIA, Oct. 24.—Jascha Spivakovsky, Russian pianist, who has completed a series of recitals in Australia and New Zealand, is about to tour America. He made eighty-five appearances in his Australian visit and was received with marked favor throughout the commonwealth. At his thirteenth recital in Melbourne a wreath was presented to him by Dame Melba. Mr. Spivakovsky, who was born twenty-five years ago at Smiela, near Kieff, was originally trained by his father and later at the Klindworth-Scharwenka Conservatory in Berlin.

Minerva Komenarski Appears in Norwich, Conn.

NORWICH, CONN., Nov. 25.—Minerva Komenarski of Boston, contralto, appeared recently in recital before the November meeting of the Norwich Music Association, displaying a voice of mellow quality and interpretative ability. Her program included a group of four German songs, after which she gave for an encore "All Through the Night" and after the final group "By the Waters of Minnetonka" by Lieurance. Another encore was "To You," by her accompanist, Ernest W. Harrison.

Katrina Trask Peabody Honored with Memorial in Saratoga

SARATOGA, N. Y., Nov. 18.—Employees at "Yaddo," the estate of the late Katrina Trask Peabody, formally presented to the city on Nov. 15 a memorial in her name in the form of a Gothic gateway in Congress Park. Mrs. Peabody and her first husband, Spencer Trask, a prominent New York broker, were residents of Saratoga for many years and in 1900 formulated a plan for leaving "Yaddo" as a retreat for creative artists in music, literature, sculpture and painting. These plans were not made public till after Mr. Trask's death in 1909. The presentation of the gateway was made by William Ryall, who has been at "Yaddo" for forty years.

Club Brings Spalding to Bloomington

BLOOMINGTON, ILL., Nov. 25.—Albert Spalding, violinist, played to a capacity audience at the Coliseum under the auspices of the Amateur Club. His program ranged from Beethoven numbers to Dvorak's "Humoresque"; and in all of his solos showed excellent technique. Mr. Spalding played Brahms Waltz in A Flat for his closing number, and was liberal with his encores. Mr. Benoist, his accompanist, artistically played a Beethoven Sonata. CLARK E. STEWART.

Norristown Pianist Heard in Concert

NORRISTOWN, PA., Nov. 25.—Eleanor Lois Fields, pianist and organist of Trinity Reformed Church, gave the first of a series of four recitals in Trinity Hall on Nov. 16. Her program included MacDowell's Polonaise Op. 46, No. 12; a group of four Chopin numbers and compositions by Paderewski, Sibelius and Liszt. Miss Fields was heard by a large and cordial audience. She was assisted by Russell N. Counsman, tenor of Cleveland, who was heartily received in numbers by Giordano, Tosti and others.

Tenor and Pianist Visit Chazy School

CHAZY, N. Y., Nov. 20.—Helen Bock, pianist, and Donnell O'Brien, tenor, were acclaimed in a recent recital at the Chazy Rural School. After the concert, Mary E. Sabin, principal of the school, sent a letter of appreciation to their manager, Annie Friedberg, expressing the hope that the artists would fill a return engagement in the near future.

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Arkansas Teachers in Convention Aim at Higher Instruction for Profession

LITTLE ROCK, ARK., Nov. 25.—The seventh annual convention of the Arkansas State Music Teachers' Association, on Nov. 9 and 10, was attended by a large number of music teachers and their friends from all over the State. It was characterized by a warm spirit of co-operation, and a sincere desire for higher standards of instruction for members of the musical profession. Many teachers registered for the examinations which will accredit them under the association. The vice-president, Effie Cline Fones of the Little Rock Conservatory, conducted the examinations for this district.

The election of officers resulted: Mrs. Reah Jackson Irion of Dermott, re-elected president; Clarence Burg of Fort Smith, vice-president; Mrs. John A. Riggs of Hot Springs, secretary; Ben Brochus of Fort Smith, treasurer. The following members of the examining board were named: Frederick Harwood of Henderson-Brown, Arkadelphia, piano; Mrs. Emil Trebing, voice; Davis Hansard, University of Arkansas, Fayetteville, violin; Emil Trebing, organ; Mrs. A. L. Kinney, Green Forest, public school music. These elections are for a three-year term, each member to serve as chairman, of his or her section.

The convention opened at the First Presbyterian Church with the invocation by Rev. John Van Lear, and community singing led by Mrs. W. K. Spillman of the Song Leaders' Club. A business session followed, Mrs. Irion presiding.

During the day department conferences were held. The harmony and history section was conducted by Roger Williams and Miss Farrar of Henderson-Brown College. At two o'clock the voice conference was opened with an interesting address by the chairman, Mrs. Fones, Elizabeth Price Coffey of Fort Smith read a paper on voice control, and vocal

numbers were given by Mrs. Theo Abeles and Mrs. R. L. McKinney, both of Little Rock. The conference was followed by a group of violin duets by Katherine Lincoln and Margaret Magna, teachers of violin in the Little Rock Public Schools, and solos by Miss Lincoln, with Lucy F. Cory at the piano. Edwin Vonderau, concert organist, gave an interesting program, assisted by Mrs. George Bell, soprano, of Nashville, Ark.

In the evening a concert was given at the Second Baptist Church by Ruth Ellen Zeisler, pianist; Margaret Magna, violinist; Carter Haynes of Hope, and Mrs. Bell, singers, and Mrs. Lawson Deloney, accompanist.

The piano conference followed next morning, and a business session was held, consisting of reports from the following district vice-presidents: Mrs. Fones of Little Rock; Mrs. Guy H. Mathis of Clarendon, Forrest City district; Virgie

ARTISTS VISIT DES MOINES

Thibaud, Edith Mason, Werrenrath, and Dumesnil in Recent Recitals

DES MOINES, IOWA, Nov. 25.—Jacques Thibaud appeared in the ballroom of the Fort Des Moines Hotel under the auspices of the Fortnightly Musical Association in a recent morning recital, and was enthusiastically applauded.

Members of the Iowa State Teachers' Association attending the convention in Des Moines packed the Des Moines Coliseum for a recital given by Edith Mason, soprano, and Reinald Werrenrath, baritone, and loudly applauded the program.

Maurice Dumesnil, French pianist, appeared on Nov. 7 in East High School Auditorium as the second number of the Community Programs Course, in numbers by Haydn, Beethoven, Chopin, Mrs.

Poyner of Clarksville, Batesville district; Mrs. Coffey, Fort Smith district; Mrs. Irion of Dermott, Pine Bluff district; Mrs. A. L. Kinney of Green Forest, Harrison district; L. H. Mitchell of Ouachita College; and F. W. Harwood, Camden district.

At the musicians' dinner on the second day, Sarah Yancey Cline, supervisor of music in the Little Rock Public Schools, acted as toastmistress. Toasts were given by Mrs. Emil Trebing, Mrs. Mathis of Clarendon, J. J. Keller and Mrs. Coffey, Fort Smith, and Mrs. Fones.

In the afternoon, the public school music session, under Sarah Cline of Little Rock Schools, was held.

The second association concert was given in the evening at the Second Baptist Church. Dean R. G. McCutchan of DePauw University, Greencastle, Ind., appeared for the first time in Arkansas, and his numbers were excellently given. He was accompanied by Henry D. Tovey, head of the music department of the University of Arkansas. Louise Hall of Arkadelphia, solo pianist of the St. Louis Symphony, artistically contributed to the program.

LUCY F. CORY.

H. H. Beach, Debussy, Mendelssohn and Liszt. The audience demanded encores after each group.

SUSAN BENDER EDDY.

STUDENTS HAIL LAZZARI

Recital at Cornell College, Iowa—Hear Member of Faculty

MOUNT VERNON, IOWA, Nov. 25.—The Artist Course at Cornell College was brilliantly opened by Carolina Lazzari, mezzo-soprano, in a recent recital. The large audience, including practically all of the 700 students of the college, warmly applauded the singer, whose voice was of rich beauty, in arias by Bach, Meyerbeer and Saint-Saëns and in songs by Handel, Paisiello, Tremisot and Poldowski. Blanche Barbot was the efficient accompanist.

Donald Kissane, violinist, a pupil of Ysaye and Ten Have and a former member of the Cincinnati Symphony, who recently joined the teaching staff of the Conservatory, was heard in a recital on Nov. 7. The program featured a Handel Sonata, Viotti Concerto and Wieniawski's Polonaise in A, and was played with fine technique and understanding.

Other additions to the faculty of Cornell Conservatory include Mildred Robbins and Birdie Halloway. Miss Robbins is a pupil of Ernest Hutcheson.

T. H. S.

Mana-Zucca's new song, "I Shall Know," recently published by Enoch and Sons, is appearing upon the season's programs of Nina Morgana, Marie Rappold, Arthur Hackett, George Meader, Dmitry Dobkin, John Charles Thomas and others.

Annie Friedberg, New York manager, has booked the American Singers' Quartet for a concert at Stamford, Conn., on Dec. 11. The Quartet has been presenting some unusual programs, featuring the song cycles of Liza Lehmann and Easthope Martin.

The Trio Classique appeared in the Lewisohn Concert Series at Hunter's College, New York, on Nov. 9. The concert in Aeolian Hall, originally scheduled for Dec. 18, will be given on March 6.

Beniamino Gigli, tenor of the Metropolitan Opera; John Charles Thomas, baritone; Suzanne Keener, soprano, and Lucille Orrell, 'cellist, are to sing before the members of the Metropolis Club, New York, in a musicale at the Hotel Biltmore.

ACCLAIM SCHUMANN HEINK

Contralto Opens Mount Vernon, N. Y., Season—Alfred Squeo's Recital

MOUNT VERNON, N. Y., Nov. 25.—The season here was auspiciously opened by Ernestine Schumann Heink, who was acclaimed in a recital given before an audience estimated at 2000 persons at the First M. E. Church.

Alfred Squeo, violinist, who recently arrived here from Naples, where he graduated from the Royal Academy, was heartily greeted in an attractive recital at the Westchester Woman's Club. Grieg's Sonata in C Minor; "La Folia," by Corelli-Leonard, and two pieces by Mr. Squeo, "Remembrance" and a Rondo in A Minor, were included in a program which was interpreted with admirable spirit and fine technique. The Rondo proved an acceptable addition to the repertoire of the violin. Carlo Pascarello, the accompanist, played two solos.

The Rhondra Male Chorus was enthusiastically received in an artistic program at the First Presbyterian Church.

A. C.

DUBUQUE HEARS OPERA

De Koven's "Robin Hood" Produced—Marcel Dupré a Visitor

DUBUQUE, Nov. 25.—May Valentine directed three performances of De Koven's "Robin Hood" by a company of capable singers at the Majestic. Under the auspices of the Catholic Women's Club, Marcel Dupré appeared at the Cathedral on Oct. 25 and impressed his large audience with his masterful playing of a Bach work.

The Girvin Trio—Ramon Girvin, violinist; Nathan Zimberoff, 'cellist, and Joseph Brinkman, pianist—played a program of chamber music which included a trio by Beethoven at Immanuel Church on Oct. 31.

R. F. OTTO.

Gertrude Ross' song, "Work," is one of the songs used by Harriet Story Macfarlane, contralto, in her program of "Songs and Their Relation to Paintings." The song is illustrated by colored slides made from reproductions of John Alexander's mural paintings in the Carnegie Library, Pittsburgh.

After the completion of his Pacific Coast tour, Emil Telmanyi, violinist, will go to Pittsburgh in January to fill a return engagement. He has also arranged to appear in Greensburg, Pa. Negotiations are under way with his manager, Annie Friedberg, for Mr. Telmanyi to make several appearances in British Columbia in January.

Ernesto Berumen, pianist, will present "La Golondrina" (The Swallow), a Mexican folk-song, arranged by Frank La Forge and dedicated to the pianist, in his forthcoming New York recital. He will also play a Mexican Ballade by Manuel M. Ponce, one of Mexico's foremost composers.

The combined musical clubs of Dartmouth and Cornell gave a concert, followed by dancing, in the ballroom of the Hotel Pennsylvania, New York, on Nov. 10, the eve of the Dartmouth-Cornell football game.

Marie Tiffany, soprano of the Metropolitan Opera, is completing an extensive tour of the South and West. She is to sing in Lansing, Mich., on Dec. 5.

Mieczslaw Münz, pianist, who achieved success in his New York recital in Aeolian Hall, on Oct. 20, will be heard in a second recital in the same hall on Dec. 7, presenting a program of Brahms, Beethoven, Debussy and Chopin.



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SAN CARLO OPERA IN PHILADELPHIA

Wassili Leps "Guest" Leader
for "Martha"—Stokowski
Gives French Program

By H. T. Craven

PHILADELPHIA, Nov. 27.—Success conspicuously marked the series of admirable performances given by the San Carlo Opera Company, under the resourceful Fortune Gallo at the Metropolitan Opera House last week. Music lovers in large numbers flocked to the first half of a fortnight's season of grand opera, comprising a wide range of standard works interpreted by artists of ability and informed as a rule by a spirit of youth and enthusiasm.

Among those of especial appeal were Josephine Lucchese, soprano, as *Gilda* and *Martha*; Beatrice d'Alessandro, who appeared on Saturday in capital presentations of *Carmela* in "Jewels of the Madonna" and *Santuzza* in "Cavalleria Rusticana," and Dorothy Jardon, whose musical comedy training served her most effectively in one of the best portrayals of *Carmen* submitted here in several seasons. Anna Fitzu's convincing abilities were revealed to new familiar advantage as *Tosca*; Marie Rappold, still mistress of the grand manner, was a notable *Aida*, and Henri Scott, Philadelphia bass, easily surmounted the difficulties of the rôle of *Escamillo*.

Philadelphia as a musical community was well represented in the operatic series. Wassili Leps gave an appreciative reading of the score of "Martha." The week's repertory included "Aida," sumptuously staged and spiritedly sung, with Manuel Salazar as *Radames*, on Monday; "Rigoletto," with Richard Bonelli in the title rôle, on Tuesday; "Tosca," also with Mr. Salazar as *Mario*, on Wednesday; "Martha," with Romeo Boscarelli as *Lionel* and Giuseppe Interrante as *Plunkett*, on Thursday after-

noon; "Butterfly," with Tamaki Miura, on Thursday evening, and "Carmen," with Amador Fadamas as *Don José*, on Friday. Saturday brought forth a revival of "The Jewels of the Madonna," with Miss Fitzu as *Maliella*, Mr. Boscarelli as *Gennaro* and Mario Valle as *Raffaele*, at the matinée, and the melodramatic twins, "Cavalleria" and "Pagliacci," at night. In addition to Miss d'Alessandro, the Mascagni work included in its cast Mr. Barra, Mr. Interrante, Miss Klinova and Miss Hamer. In the Leoncavallo opera Mr. Bonelli was an eloquent *Tonio*; Mr. Salazar was in his element as *Canio*, and Sophia Charlebois was an unusually fascinating *Nedda*. The house on this occasion was crowded to an extent which recalled the heyday of Hammerstein's career. The intelligent and discerning conducting of Carlo Peroni added to the distinction of a prosperous week.

The French program, given by the Philadelphia Orchestra on Friday afternoon and Saturday night in the Academy

of Music, is said to have been the first ever devoted exclusively to Gallic music by this organization. The venture resplendently justified itself by its charm, its wealth of melody, its pictorially potent appeal and, in the case of the César Franck Symphony, by its philosophic and profoundly spiritual substance. This work, in fact Flemish in authorship and flavor, though its composer was long a Parisian resident, may be without much straining of realities included in the glories of French music. The Symphony was superbly played, a triumph of introspective, delicate and at the same time majestic art. The delicious "Sorcerer's Apprentice" of Dukas; the prelude to Debussy's "Afternoon of a Faun," still unrivalled as a subtle compromise between the objective and the mystically intangible in music; the Saint-Saëns "Danse Macabre" and the effulgent and irresistibly rhythmic "España" Rhapsody of Chabrier brought the concert to an exhilarating close.

SYMPHONY LEADS DETROIT EVENTS

Wetzler Overture and Kolar
Rhapsody Given—Recital
by Clara Clemens

By Mabel McDonough Furney

DETROIT, Nov. 25.—The third pair of Detroit Symphony subscription concerts was held last week, with Mme. Charles Cahier as soloist. Beethoven's Fifth Symphony was superbly played, and demonstrated how vastly the orchestra has gained in smoothness, mellowness and precision. Mr. Gabrilowitsch also conducted an Overture by Wetzler, new to Detroit, and, for the closing number, relinquished the bâton to Victor Kolar, who conducted his own Slovakian Rhapsody. This composition was also heard here for the first time, and the composer was loudly acclaimed. Mme. Cahier contributed arias from "L'Enfant Prodigue," "Samson and Delilah" and "Joan of Arc," and two Schubert songs. Her chief successes were gained in the operatic numbers, which she delivered in commanding style.

The Symphony, in its program of Sunday afternoon, Nov. 19, was assisted by Raoul Vidas, who appeared as soloist in a florid concert-piece by Saint-Saëns, and overcame its many difficulties with artistic effect. In point of popularity, first honors went to the Variations on a Folk-song by Siegfried Ochs. Mr. Kolar treated this number with admirable skill, and made the most of each of the variations. He and his players were heartily applauded. An excerpt from "Dusk of the Gods" was a feature of the afternoon's program, and a Lalo Overture, a Mahler number and a dance of Georg Schumann were also warmly applauded.

The second historical program in the series by Clara Clemens was given in Memorial Hall on Nov. 20. Mme. Clemens chose her program from the works of Bach, Gluck, Mozart, Beethoven, Weber and others, and each number was notable for its finish. Gluck's "O del mio dolce ardor" and Lully's "Fermes-vous mes yeux" were artistically delivered,

and Purcell's "Dido's Lament" and "Danza, Danza" by Durante proved so popular that the audience endeavored to win repetitions of these. Mme. Clemens' final group consisted of two Weber songs and "Edward" by Loewe, which formed a striking climax to the program. Michael Raucheisen's accompaniments added to the success of the recital.

For the second morning concert of the Tuesday Musicale at Memorial Hall on Nov. 21, Gertrude Heinze Greer, chairman of the day, presented an interesting program. Janet Ives and Helen Willert gave a Bruch number for two violins; Gladys Luloff Hyde played a Poldini number; Viola Geist Scully, contralto, contributed a group of songs and Mrs. Horace W. Bigelow, soprano, sang an aria from Saint-Saëns' "Etienne Marcel." Mrs. Valentine Ives, Mrs. Darius McLean and Gertrude Heinze Greer were the accompanists.

HEAR STRING QUARTET

Worcester Artists Visit Leominster—
Singer and Pianist Appear

LEOMINSTER, MASS., Nov. 27.—The Sylvester String Quartet of Worcester, composed of Daniel Sylvester, Jr., first violin; Daniel Sylvester, second violin; Raymond Chaffin, cellist, and Reinhardt Meyer, viola, gave an attractive concert on Nov. 19 at the First Congregational (Unitarian) Church, assisted by the Church Quartet, composed of Mrs. Elmeda Egeling, soprano; Mrs. F. A. Young, contralto; George Curtis, tenor, and Clifton H. Wood, baritone; Hattie E. Brown, organist, also took part. The String Quartet played a Beethoven Andante and numbers by MacDowell, Lange, Rossini and Raff, anthems were sung by the church quartet, and Mr. Wood gave a group of solos.

The first of a series of concerts at the First Baptist Church was given on Nov. 17 by Clifton H. Wood of Leominster, baritone, and Margaret Gorham Glaser of Boston, pianist. Mr. Wood sang excerpts from "Andrea Chenier" and Sullivan's "Prodigal Son," "Vision Fugitive," from "Hérodiade," and many miscellaneous songs, and Mrs. Glaser played numbers by Liszt, Chopin, Schumann, Liadoff and Dent Mowrey.

FREDERIC L. PERRY.

HAIL STOKOWSKI'S FORCES

Harrisburg, Pa., Also Greets Cadman and Princess Tsianina

HARRISBURG, Nov. 23.—The Philadelphia Orchestra was warmly applauded on opening its series of three concerts Nov. 7, at the Orpheum Theater. Leopold Stokowski received an ovation. The program included a group of short numbers by Lully: Vivaldi's Concerto Grosso; Rossini's "William Tell" Overture, and the "New World" Symphony by Dvorak. Charles Wakefield Cadman and Princess Tsianina gave a program of Indian Tribal melodies at the Technical High School Auditorium on Tuesday, Nov. 21, under the auspices of the Wednesday Club. Mr. Cadman's interpretative remarks were received with enthusiasm.

L. H. HARRIS.

Isa Kremer, ballad singer, is scheduled to give recitals in Cleveland, Cincinnati, Montreal, Toronto and Detroit, and to fulfil return engagements in Boston, Milwaukee and Chicago.

GANZ FORCES PLAY CLASSICS AT HOME

St. Louis Audiences Hear
Fine Programs—Samaroff
Is Soloist

By Herbert W. Cost

ST. LOUIS, Mo., Nov. 25.—The third pair of concerts by the St. Louis Symphony was distinguished by a masterful and sympathetic performance in the Schumann Concerto in A Minor by Olga Samaroff, pianist and assisting artist. A capacity audience was present. An admirable orchestral accompaniment was provided under the leadership of Rudolph Ganz. Mme. Samaroff responded with two encores.

The orchestral program included Schumann's "Liebesfrühling," Haydn's Symphony No. 12, Richard Strauss' tone-poem, "Death and Transfiguration," the Prelude to "Meistersinger." The orchestra played very smoothly and infused spirit into the program.

At the popular concert of last Sunday, attended by a great audience, Stanley Sicher, local boy pianist, gave Weber's Concertstück with orchestral accompaniment with style and finesse. The young artist was given an enthusiastic reception. Mr. Ganz again arranged an attractive program. The first movement from Beethoven's Symphony No. 7 and Massenet's Overture to "Phèdre" were the principal numbers. The orchestra was scheduled to depart on Nov. 27 for two concerts in Columbia and Kansas City.

William M. Jenkins, organist of Westminster Presbyterian Church, presented a program of music by the choir of four nearby churches, with assisting artists. A large audience attended the concert which was broadcasted from the station of the Post-Dispatch.

READING ROUSED BY RIDE OF VALKYRIES

Dippel Company Sings Wagner
Opera Under Baton
of Knoch

By Walter Heaton

READING, PA., Nov. 25.—The United States Opera Company, under the direction of Andreas Dippel, gave a performance of "Walküre" at the Orpheum Theater, on Nov. 23. Ernst Knoch conducted authoritatively, and exercised fine command over his singing forces and a large orchestra. Heinrich Knote, German Wagnerian tenor, made his reappearance in this country after an absence of several years, and as *Siegfried* revealed admirable tone quality and histrionic ability. Maria Korff gave an excellent performance as *Sieglinde*, but Mai Kalna was indisposed, and in consequence did not realize expectations as *Brünnhilde*. Frieda Klink gave to the part of *Fricka* unusual authority and fine tonality. Fred Patton sang the rôle of *Wotan* with good effect. "The Ride of the Valkyries" aroused great applause.

The second concert in the Teachers' Course, in the auditorium of the High School, was given by Charles Wakefield Cadman and Princess Tsianina. Mr. Cadman played a dozen of his own piano solos and Princess Tsianina sang three groups of Indian songs by Lieurance, Troyer and Cadman. A feature of the occasion was a recital of some of the principal numbers from Mr. Cadman's successful opera, "Shanewis." An interesting episode was the exhibition of a genuine Indian flageolet on which Mr. Cadman gave some examples of Indian folk-song. This concert brought out the largest audience that has ever appeared in this course.

Harold Land, baritone, has been engaged for appearances in Yonkers, Montclair, Bloomfield, Asbury Park and White Plains during the month of December.

EVERETT, WASH.—Paul McCool, pianist, and Esther Van Valey, soprano, recently appeared in concert under the auspices of the Ladies' Musical Club.

Charlotte

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BOSTON SYMPHONY PLAYS IN BUFFALO

Recital by Schumann Heink
Also Feature of Week's
Events

By Frank W. Balch

BUFFALO, Nov. 27.—The concert by the Boston Symphony in Elmwood Music Hall on Nov. 9 drew an immense audience. The Symphony had not been heard here for several seasons, and Pierre Monteux, the conductor, appeared here but once before, and then immediately after he succeeded Dr. Muck as head of the Bostonian organization. The present program was most artistic, and the audience was enthusiastic. Nothing less than an ovation was accorded Mr. Monteux and his musicians.

The conductor gave a delightful reading of the Tchaikovsky Symphony No. 4 in F Minor. Liszt's Symphonic Poem No. 3, "Les Preludes," provoked a storm of applause, but the conductor indicated he could not intrude on the scheduled program with encores. In the Prelude and Love-Death from Wagner's "Tristan and Isolde," Mr. Monteux presented a striking contrast with some conductors who have fallen into the error of interpreting anything Wagnerian as nothing less than a thunderous roar of sound. While the climaxes were full-toned and powerful, they nevertheless were within bounds of reason and musicianly taste, and denoted a real student's conception of Wagner. The Overture to "Tannhäuser" closed the program.

That Ernestine Schumann Heink's power to draw vast audiences is still undiminished was indicated on Nov. 14 when in a driving rain storm the worst traffic congestion the Elmwood district has witnessed in years occurred, and in the big auditorium every seat was occupied. The singer exhibited the same marvelously deep richness of voice, the same great personality and the same mastery of her art.

The Rossi aria, "Ah Rendimi," the Saint-Saëns aria, "My Heart at Thy Sweet Voice," two Wagner operatic numbers, a group of songs in German and another in English, comprised the program, and there were many encores. The applause was particularly emphatic after the Saint-Saëns aria. Florence Hardeman, violinist, revealed exceptional

talent, and Arthur Loesser, both as pianist in a solo group and as accompanist, was also applauded.

Much of the credit for the striking success of the Schumann Heink concert here falls upon Mary M. Howard, critic and teacher, for the contralto was not booked on any of the local regular concert courses, and Miss Howard had all the arrangements upon her own hands.

With Alois Stockman as conductor, the Harugari Frohsinn Society, considerably enlarged, opened a promising season in Elmwood Music Hall on Nov. 13. The organization showed great efficiency in choral singing, with a perfect blending of voices, fine colorization and perfect enunciation. Louise Ernwein Sleep, soprano, sang attractively, and Ethyl McMullen, pianist, and Esther Duerstein, violinist, were also heard.

Lansing Applauds Visitors

LANSING, MICH., Nov. 27.—Anna Case, appearing in recital at Prudden Auditorium on Nov. 8, charmed local music lovers with the intelligence of her art and her lovely voice and appearance. She was obliged to repeat several songs and give many encores. François Capouilliez, bass; Arthur Zack, cellist, and Edith Gyllenberg, pianist, gave two recitals at the women's clubhouse recently and were received with marked favor. The concerts were under the auspices of the W. C. T. U.

Contralto and Pianist in Wheeling Recital

WHEELING, W. VA., Nov. 25.—Dora Neisinger Bard, contralto, and Jessie Wolfe Lipphardt, pianist, gave a recital at Mount de Chantal Academy recently and made a favorable impression upon a large audience. Mrs. Bard sang arias from "Giacinta" and "Samson et Dalila" and songs by Schubert, Tchaikovsky, Liszt and MacFayden. Mrs. Lipphardt played Grieg's "Bridal Procession," two numbers by Homer Grunn, "The Banjo Picker" by John Powell and a group of Chopin numbers.

Lafayette Greets Ukrainian Choir

LAFAYETTE, IND., Nov. 27.—The Ukrainian Chorus under the leadership of Alexander Koshetz, was heartily greeted in an admirably-interpreted program at Eliza Fowler Hall on Nov. 11. The soloist of the evening, Nadia Platinova, has a beautiful lyric soprano voice. Nicholas Stember, accompanist, artistically supported the singer.

LENA BAER.

Acclaim Dumesnil in Waterloo

WATERLOO, IOWA, Nov. 25.—Maurice Dumesnil, French pianist, gave a concert at East High School, second in the Artists' Course. The large audience was most enthusiastic. The numbers especially applauded were Chopin's Polonaise, Op. 53 and Beethoven's Sonata, Op. 57.

BELLE CALDWELL.

Jamestown Organist Visits Warren, Pa.

WARREN, PA., Nov. 25.—Anna Knowlton of Jamestown, organist, played with artistic effect in a recital on Nov. 2 at the First Presbyterian Church before the Philomel Club. An Andante Cantabile by Widor, Sibelius' "Finlandia," Jarnefelt's Praeludium, Stoughton's "Enchanted Forest," and other numbers,

were included in a program in which Miss Knowlton manifested a commanding technique and breadth of style. She was assisted by Lenora Kopf, contralto; Marion Gerould, violinist; Anna Rockwell, pianist; and Eleanor Walker Russell, reader.

CAROLINE STRATTON CURTIS.

Welcome Golibart in Washington

WASHINGTON, Nov. 25.—Victor Golibart, tenor, was warmly welcomed in recital on Nov. 16 in a program in which he displayed brilliancy and color of his voice. Songs of America, England, Germany and France were sung and several encores had to be added. Albert Matthews gave artistic assistance at the piano.

WILLARD HOWE.

Virginia Los Kamp and Kathryn Platt Gunn in Kingston Recital

KINGSTON, N. Y., Nov. 25.—Virginia Los Kamp, contralto, appeared in recital with Kathryn Platt Gunn, violinist, on Nov. 10, and was heard to advantage in two songs by Gretchaninoff and numbers by Lawson and Chadwick. Ethel Watson Usher furnished artistic accompaniments.

Beatrice Wainwright Sings in Washington

WASHINGTON, Nov. 25.—Beatrice Wainwright, soprano and teacher, who has recently come to Washington from New York, was heard in recital recently. Accompanied by Fannie Heiner, pianist, Miss Wainwright gave a program of songs and operatic arias.

Herma Menth Admired in Hackettstown Program

HACKETTSTOWN, N. J., Nov. 25.—Herma Menth, pianist, gave a recital in Whitney Hall under the auspices of the Centenary Collegiate Institute on Nov. 10, playing numbers by Bach-Busoni, Albeniz, Moussorgsky, Debussy, Rachmaninoff, Chopin and Mendelssohn. These she supplemented with works by Grainger, Schubert, Brahms and her own arrangement of the Strauss "Blue Danube" waltz. At the close of the concert Miss Menth held an informal reception when she was greeted by the 300 college girls.

New Waterloo Chorus Begins Career

WATERLOO, IOWA, Nov. 25.—Waterloo Community Chorus composed of about seventy-five members, and conducted by Albert Scholin, was organized late in September, and gave its first public concert on Nov. 8. The soloists were Mrs. G. C. Welker, Mrs. A. E. Enderlain, Victor A. Zellhoefer, Jane Haffa, violinist, and Viola Miller, harpist. The accompanist was Mrs. Roland G. Taylor. The officers of this new musical organization are: Dr. W. H. Beachler, president; Dr. R. M. Crouse, vice-president; Mrs. F. J. Clark, secretary, and A. T. Peterson, treasurer. Proceeds of the concert were applied to the purchase of a piano for the West High School.

BELLE CALDWELL.

Foster Program Given in Monroe, La.

MONROE, LA., Nov. 25.—Community Service and the labor movement joined hands in a recent performance of a program of songs by Stephen C. Foster. The program was given for the benefit of the Federated Shop Crafts. Among the participants were a boys' band from the Louisiana Training Institute and the State Reformatory, the City High School chorus and orchestra under Clara Hall and two quartets composed of the city's leading soloists. A talk on the life of Foster was given by the Rev. J. L. Evans.

Winner of Fontainebleau Prize Gets Huntington Post

HUNTINGTON, W. VA., Nov. 25.—Julian Williams of New Castle, Pa., has been appointed organist and director of the First Presbyterian Church. He will arrive here Dec. 1. Mr. Williams won the first prize in a contest held last year at the American Conservatory at Fontainebleau, France.

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OREGONIANS JOIN IN WEEK OF MUSIC

Portland Organizes Elaborate Program of Concerts All Over the City

By Irene Campbell

PORTLAND, ORE., Nov. 25.—Portland's second annual Music Week was a great success. The 3000 musical programs arranged for by Community Service, with the co-operation of all musical and civic organizations, included recitals and concerts of every description in every nook and corner of Portland and its vicinity.

Among the earlier events of the week was the Sunday afternoon program at the Municipal Auditorium, under the direction of Roberto Corruccini of the Portland Opera Association.

Mayor George L. Baker read a message from C. M. Tremaine, director of the National Bureau for the Advancement of Music in America, conveying greetings from Mayor Hylan in behalf of the people and 1,000,000 school children of New York.

The children of Portland were the guests of the Portland Symphony, Carl Denton conductor, at the performance of a sketch, "Alice in Musicland," written by Evelyn McFarland McClusky, executive chairman of Music Week. The characters were taken by a group of clever children, who made their entrance into Musicland through an immense violin, and introduced to Alice the various instruments used in a modern symphony orchestra. Mr. Denton conducted the symphony in the musical part of the program.

A manuscript concert given by the Society of Oregon Composers, Dr. Emil Enna president, was a leading event of the week. Those contributing were Mrs. Carrie B. Adams, Lucien E. Becker, Lena W. Chambers, Dr. Enna, Alexander Hull, George D. Ingram, Harold Webber, Caroline De Witt Joslyn, Mrs. J. Harvey Johnson, Edward H. Mills, Dent Mowrey, Jean McKersher, Mrs. Maurice Seitz, Mabel Ryder Williams, Christian Pool, Charles Swensen, Daniel H. Wilson, Mrs. F. B. Schoenborn, E. O. Spitzner, Henri Keates, Cecil Teague and Annabelle Wagstaff.

One day was devoted to music given in all the children's wards of the hospitals by violinists and children who sang carols. On Band Day seven bands were heard in a concert at the Municipal Auditorium. Concerts were given during the week by the Portland Flute Club; the Reed College Choir, conducted by Elizabeth Gore and assisted by the Thalia String Quartet; the Seventh Regiment Band from Vancouver Barracks; Ad Kader Temple Band and High School Chorus; members of the American Guild of Organists; the Cadman Musical Club and MacDowell Club and a group of Portland musicians. Thursday was observed as "Whistle Day." Another event of the celebrations was a ball at the Armory, when opera music formed part of the program. Sunday brought Music Week to a close, with special music in the churches and another municipal concert at the Auditorium.

The Federated Clubs furnished forty-three programs during the week. Music in hospitals, old people's homes, poor farm, tea rooms, homes, libraries, teachers' studios, stores, factories, shops, schools, car barns and community houses added to the interest of the celebrations. Mrs. McClusky, executive chairman, deserves special mention for her untiring work and executive ability.

The Roosevelt equestrian statue, presented to the city of Portland by Dr. Henry Waldo Coe, was unveiled and dedicated on Armistice Day. The prize song, "The Rider," was sung by the Jefferson High School Glee Clubs, under the leadership of George Wilbur Reed, accompanied by the Seventh Regiment Band of Vancouver Barracks. The song was written by Ben Hur Lampman and the musical setting is by Ina Rae Seitz of Portland.

HEIFETZ IN LINCOLN, NEB.

Violinist Hailed in City Auditorium Recital—Local Artists Appear

LINCOLN, NEB., Nov. 20.—Jascha Heifetz gave a recital at the City Auditorium on Nov. 9, under the management of the Wolfsohn Musical Bureau, of which Mrs. M. E. Thompson is local representative. The large audience was enthusiastic, demanding many encores. The program, which included Concertos by Nardini and Mozart, and smaller numbers by Grasse, Dvorak, Wilhelmj, Auer and Wieniawski, gave Mr. Heifetz opportunity to display his virtuosity and artistic style. Samuel Chotzinoff was the accompanist.

Kathryn Kimball, soprano, gave a faculty recital under the auspices of the University School of Music, at the First Christian Church on Nov. 8. Louise Zumwinkel-Watson was the accompanist.

Donna Gustin presented a ballet program before the Lincoln Women's Club Nov. 6. The membership has grown so large that the program was given both afternoon and evening, as the seating capacity of the Temple Theater is not large enough to accommodate all the members at once. Miss Gustin was ably assisted by seventy-five of her pupils. The main feature of the program was a ballet arranged by Miss Gustin depicting the story of the Pied Piper of Hamelin.

HAZEL G. KINSELLA.

RECITALS IN PASADENA

Cornelia Rider-Possart, Doria Fernanda, and Ruth Johnson Heard

PASADENA, CAL., Nov. 25.—Mme. Cornelia Rider-Possart, pianist, was heard in recital recently by the Neighborhood Club, through the courtesy of Merle Armitage, manager, of the Fitzgerald Concert Direction. Her remarkable technical facility and breadth of interpretation were thoroughly appreciated by the audience. Mme. Possart is soon to leave for an extended European concert tour.

Doria Fernanda, contralto, in a recent recital delighted a large audience with a fine program, in which Alice Coleman Batchelder, pianist, was assisting artist, and Mrs. M. Hennion Robinson was accompanist. The recital was given in the Maryland palm room under the management of Grace Carol Elliot of Los Angeles. Miss Fernanda's voice is a beautiful contralto, ample in volume and evenly balanced throughout a long range.

Ruth Johnson, pianist, for several years a pupil of Olga Steeb, gave an excellent program at the First Baptist Church, recently. Miss Johnson's technical and interpretative abilities were shown in classic and modern compositions.

MARJORIE SINCLAIR.

Sherman Audience Welcomes Return of Norfleet Trio

SHERMAN, TEX., Nov. 25.—The Norfleet Trio, composed of Katherine Nor-

fleet, violin; Helen Norfleet, piano, and Leeper Norfleet, cello, presented, at Kidd-Key College on Nov. 15, an interesting program of classic and modern chamber music. As the artists received their first musical instruction at the College, much interest was aroused by their appearance, and a crowded house welcomed them. They were repeatedly called back to give encores.

K. GLADDEN CONGDON.

SAN DIEGO HEARS PIANIST

Local Artist in Concert Organized by Amphion Club

SAN DIEGO, CAL., Nov. 25.—Cornelia Rider-Possart, pianist, gave an artistic recital at the First Congregational Church, exhibiting decided ability in an attractive program.

The first Resident Artists' concert of the Amphion Club was given at the First Congregational Church by Dorothy Cranston Stott, violinist, and Vernice Brann, contralto, with Alice Barnett Price and Royal Brown as accompanists. An interesting feature included a group of songs by Mrs. Price. The audience was far too large for the auditorium and hundreds were turned away.

W. F. REYER.

CHURCH CHOIRS ACTIVE

Long Beach, Cal., Singers Present Two Cantatas

LONG BEACH, CAL., Nov. 25.—Sullivan's cantata, "The Prodigal Son," was given admirably under the leadership of J. J. Falls, organist and conductor of the Congregational Church Choir, by eight soloists and a small chorus.

The First Methodist Church Choir of fifty voices, under the baton of Rolla Alford, and assisted by L. G. Nattkemper, dramatic reader, and Laurelle L. Chase, accompanist, gave the dramatic cantata, "Ben Hur." The chorus was well balanced, and solo and ensemble singing was excellent.

Phillip Gordon, pianist, and Ellinor Whittemore, violinist, were heard in recital recently under the management of the Southern California Music Company.

A. M. GRIGGS.

Artists at Austin College, Tex.

SHERMAN, TEX., Nov. 25.—Austin College presented to a large audience Evelyn Scotney, coloratura soprano, assisted by Maximilian Rose, violinist, and Elvin Schmitt, pianist, in the College's season course at Sherman Hall recently. Miss Scotney sang the Polonaise from "Mignon" and other numbers; Mr. Rose played three groups, including Wieniawski's Concerto in D Minor, and Mr. Schmitt, at the piano, gave excellent support to the artists and contributed as a solo Liszt's Fourteenth Rhapsody.

K. GLADDEN CONGDON.

Los Angeles Hears Matzenauer

LOS ANGELES, CAL., Nov. 25.—The recital of Margaret Matzenauer, at Philharmonic Auditorium on Thursday evening, evoked enthusiasm unusual in a Los Angeles audience. Her program was lengthy, but six or eight encore numbers were demanded. Mme. Matzenauer was in fine voice.

W. F. GATES.

PORTLAND, ORE.—Alice M. Johnson, pupil of Phyllis Wolfe, made her debut in song recital at the Lincoln High School Auditorium and was heard to advantage in Spanish, Italian and American songs. She was assisted by Alice Genevieve Smith, harpist of the Ellison-White Conservatory, and Mary Bullock, accompanist. Pupils of Dorothea Nash and Ethel Barksdale Warner were heard in recent recitals.

ABERDEEN, S. D.—Ronald Barkl, violinist, pupil of Otakar Sevcik, gave a recital in the Fine Arts Course, organized by the High School Committee, and was warmly greeted in a Romance by Sarasate, Mozart's Rondo in G and other numbers. Walter Pfitzner was at the piano.

OMAHA, NEB.—At her studio recently Lena Ellsworth Dale presented an operatic program, in which, besides herself, Marjorie Forgan, Sylvia Acker, Dr. John Dinninger, Hugh Wallace, Harry Burkley, Will McCune, Edward Williams and Cecilia Feiler were heard in "Carmen."

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OMAHA SEASON OPENS

Friends of Music Hear Mrs. Ludovic Crofoot—Other Recitals

OMAHA, NEB., Nov. 18.—The first concert of the Friends of Music was a piano recital by Mrs. Ludovic Crofoot, given at the home of her mother, Mrs. Nash. Mrs. Crofoot played a delightful program with technical skill and artistic feeling.

The Monday Musical Club recently presented Harriet Clark Helgren, Mrs. Leo Hoffman, singers; Mrs. Ernest Reese, violinist; Margarite Liljenstople, pianist, and a trio comprising Mrs. P. F. Dreibus, Jessie McDonald and Elsie Reese.

A faculty concert of interest was recently given at the University of Omaha, enlisting the services of Louise Jansen Wylie, soprano; Corinne Paulson, pianist, and Robert Cussaden, violinist, assisted by Jean Duffield, pianist.

The opening organ recital of the season by Louise Shaddock Zabriskie, assisted by Mrs. Verne Miller, contralto, was enjoyed by a large audience.

EDITH L. WAGONER.

SINGERS FILL DENTON LIST

Crimi, Evelyn Scotney and Stella Owsley Furnish Week's Programs

DENTON, TEX., Nov. 25.—Giulio Crimi, tenor, was warmly applauded in the first program of the annual artists' course in the auditorium of the College of Industrial Arts. Mr. Crimi sang only one song in English—Coleridge-Taylor's "Life and Death." He began with an aria from "Tosca," and one of his most successful numbers was "Ay! Ay!" given in Spanish. He ended with a "Bohème" aria. Marian Douglas Martin furnished admirable accompaniments and gave two numbers, Valse Brillante, by Zucca, and Guion's arrangement of "Turkey in the Straw."

Evelyn Scotney, soprano, assisted by Maximilian Rose, artistically sang the opening program of the artists' course at the North Texas Normal College.

Stella Owsley, professor of voice in the College of Industrial Arts, gave an attractive recital recently in the auditorium of the College. Miss Owsley has studied with Jean de Reszke and Herbert Witherspoon. The program was heard by a large number of the Denton public as well as the student body. An aria from Rimsky-Korsakoff's "Coq d'Or" was admirably sung, and the program also included French, Spanish and English songs. Elizabeth Leake, director of the school of music of the college, was an able accompanist.

JOHN B. CROCKETT.

PORTLAND, ORE.—At a meeting of the Cadman Musical Club, at the home of Mrs. Chester Robbins, Frederick W. Goodrich gave an interesting talk on modern music, and a program was given by the club members. Lucien E. Becker gave an organ recital to the Portland Study Club at the residence of Mr. and Mrs. James A. Bamford. Vocal numbers were given by Mrs. Harold Wheeler, Mr. Berry and Mrs. E. N. Wheeler. Dorothy Hawkins, pupil of the Soule Institute of Musical Arts, gave a recital at the Women's Club Auditorium, assisted by Inez Chambers, violinist. The Monday Musical Club gave the first of a series of musical teas recently at the home of Mrs. Victor Brandt.

ALBANY, ORE.—Mrs. Kathryn Black of this city, formerly of Portland, has taken charge of the vocal department of the Albany College School of Music, replacing Mary Logan, who resigned.

Victor GOLIBART

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Revival and Several Debuts of New Singers in Week at Metropolitan

(Continued from page 4)

Wotans, and with Jeanne Gordon an attractive and generally satisfying Fricka. The Valkyries were Grace Bradley, Kathleen Howard, Raymonde Delaunois, Mary Mellish, Flora Perini, Lucille Taylor, Marion Telve and Muriel Tindal.

Mr. Taucher was an improvement over his predecessor principally in that he was entirely secure in his music and there was no call for anxiety as to whether he could go the distance. He presented a youthful and lithe figure, if not one of any particular distinction. His acting was well rounded when not too regardful of the footlights. His voice was that of the typical German tenor, neither very musical nor capable of much variety of color, but of plenty of power at the top and sometimes with a flash of the heroic in these higher tones. He should prove serviceable in the lack of a de Reszke, a Niemann, an Alvary, a Van Dyck or even a Knote.

Mr. Bender's *Hunding* was savage and picturesque in action, if somewhat disappointing vocally, after the promise he gave in "Rosenkavalier." Yet he is said to be very fine as *Wotan*. The stage was very well handled, allowing for certain deficiencies in mechanical devices.

O. T.

Mme. Easton as "Butterfly"

The first performance of "Madama Butterfly" this season brought forth Florence Easton in the name part in which she achieved her first American successes in the production in English of the work by Henry W. Savage. She was supported by Giovanni Martinelli as Pinkerton, Antonio Scotti as Sharpless and Flora Perini as Suzuki. The lesser rôles were filled by Cecil Arden, Giordano Paltrinieri, Pietro Audisio, Paolo Ananian, Paolo Quintina and Vincenzo Reschiglian. Roberto Moranzoni conducted. Save for an unfortunate entrance in the first act, in which the chorus also was far from excellent (what has happened to the chorus this year?), Mme. Easton sang superbly, and after "Un Bel Di," received an ovation. Dramatically she left nothing whatever to be desired. Mr. Martinelli and Mr. Scotti repeated their former excellent performances. There was a capacity house, showing that the former success of the opera was not due solely to the popularity of the former protagonist of the title rôle.

New scenery by Joseph Urban played an important part in giving freshness and color to the performance. That of the first act did not depart radically from the former setting, but the interior was a very different one, employing raised platforms to make the room look smaller and to give, visually at least, a suggestion of more intimacy.

J. D.

"Mefistofele" Repeated

The repetition of "Mefistofele" Friday evening was notable chiefly for Feodor Chaliapin's second assumption this season of the title rôle and for the riotous color of some of the stage pictures. It had, however, an additional element of interest in the first appearance of Mario Chamlee as *Faust*, a rôle heretofore assigned to Beniamino Gigli. The young American tenor sang much of the music very beautifully, with a lovely quality of tone and much grace of style. The one flaw in his performance was an occasional tendency to smother mezza-voce or pianissimo tones, some of his softer phrases failing to carry over the orchestra.

Mr. Chaliapin was in fine fettle and not only succeeded in re-vitalizing a very conventional operatic figure, giving to it many touches of diabolic humor, but he sang with much power and frequent beauty of tone. The manner in which he spun a web about *Faust* and his companion in the Kirmesse scene, simply by walking in circles, was altogether fascinating. Save for Mr. Chamlee, the cast, which included Frances Alda as *Margherita* and Frances Peralta as *Elena*, was the same as that of a week earlier.

Mme. Alda in "Manon Lescaut"

Frances Alda, in the title-rôle of "Manon Lescaut," sang with decided charm in the performance of Puccini's opera on Nov. 25, and Edward Johnson, as *Des Grieux*, shared fully in the honors of the evening. He was mainly in figure,

alert in action, and showed that he is a singer of refinement. The scene between *Manon* and *Des Grieux* in the second act was convincingly interpreted by both artists, and Mr. Johnson sang "Ah, Manon, mi tradisce" with fine expression. Antonio Scotti built up the impersonation of *Lescaut* with unerring judgment, this piece of characterization being among the leading features of the performance. Pompilio Malatesta was an effective *Geronte*. Chorus and orchestra spiritedly fulfilled their share in the performance, and the harbor scene, with its bustle and animation, was vigorously applauded by an audience which filled the Opera House. There were many recalls also after the second act. Gennaro Papi was the conductor.

P. J. N.

Sunday Concert, Nov. 26

The second of the series of popular Sunday night concerts at the Metropolitan was devoted to Verdi and Puccini operatic selections, vocal and instrumental, with eleven singers of the company appearing as soloists. These were Grace Anthony, soprano; Suzanne Keener, soprano; Frances Peralta and Laura Robertson, sopranos; Jeanne Gordon, contralto; Mario Chamlee, Orville Harrold and Morgan Kingston, tenors; Louis D'Angelo, baritone, and Jose Mardones, bass.

Mr. Bamboschek led the orchestra in supplying accompaniments and in performances of the Prelude to the third act of "Manon Lescaut" and the "Vespro Siciliano" Overture. The list of vocal numbers included an air from Verdi's "Nabucco," sung by Mr. Mardones; an aria from "Un Ballo in Maschera," sung by Miss Gordon; the narrative from Puccini's "Bohème," sung by Mr. Chamlee; "Un Bel Di" from "Madama Butterfly," sung by Miss Anthony; a duet from "Forza del Destino," given by Miss Peralta and Mr. Mardones; "Caro Nome" from "Rigoletto," sung by Miss Keener; a trio from "Il Trovatore," sung by Mmes. Peralta and Gordon and Mr. Kingston; the quartet from Puccini's "Bohème," sung by Mmes. Anthony and Robertson and Messrs. Harrold and D'Angelo, and the "Rigoletto" quartet, sung by Mmes. Keener and Gordon and Messrs. Chamlee and D'Angelo.

No encores were permitted, but all the soloists were accorded the usual hearty applause.

B. B.

Events of the Week in New York Concert Halls

(Continued from page 33)

finesse and polish may confidently be expected from them with prolonged practice. Their future work together will be worth watching—and hearing.

G. W. H.

Roderick White, Nov. 24

For several seasons Roderick White, violinist, has given New York recitals, showing steady progress. On Friday evening last he played to a good sized audience, and won a greater measure of success than at any previous appearance. With very evident sincerity of purpose, Mr. White's work contains elements that should carry him far. While at present he but touches lightly the deeper content of some of his numbers—although this latest program was not a taxing one—yet he has a facile dexterity with his left hand, accuracy of intonation and harmonics, and a pleasing, though not a large tone. With Mr. Frederic Persson, who lent substantial aid throughout the program, he gave a satisfying reading of the Grieg C Minor Sonata, and in several other numbers, notably the Cameron White setting of "Nobody Knows de Trouble I've Seen," the Sarasate "Habañera," and a more difficult arrangement of the "Hymn to the Sun" than is customarily heard, he won deserved approbation.

S. D.

Erika Morini, Nov. 25

Erika Morini, the youthful violin prodigy, gave the third recital of her New York season in Town Hall on Saturday afternoon. Miss Morini again

demonstrated that she is far above the average youthful player. Intelligence, warmth and fire entered into her playing, and it is only in the larger interpretative sense that she showed her youth. Spohr's D Minor Concerto, No. 9, was treated more like a Paganini virtuoso piece, but it must be said for Miss Morini that there was not a dull moment in her execution of this rarely heard favorite of a half century ago.

Miss Morini excelled in her performance of Kreisler's arrangement of Tartinì's Variations on a theme by Corelli, the A Major Polonaise of Wieniawski, and a number of short works. Miss Morini was rapturously applauded by the good-sized audience. Carl Lamson's accompaniments were always in good taste.

N. H.

Ernest Hutcheson, Nov. 25

Beethoven in varied moods was ably and beautifully interpreted by Ernest Hutcheson at Aeolian Hall on Saturday afternoon at the second of his historical series of five recitals.

Representing Beethoven as the titanic exponent and perfecter of the sonata, this program included no less than three examples of the form. Mr. Hutcheson began with the E Minor Sonata, Op. 90. Followed, a group of smaller pieces in lighter vein; the roughly playful Bagatelle in B Minor, Op. 126, No. 4; the dainty Minuet in E Flat, and the humorous if somewhat rigorous Rondo a Capriccio, Op. 129, "Anger Over a Lost Penny." Next came the "Appassionata" Sonata, and the program ended with the great Sonata in C Minor, Op. 111.

In all of this music Mr. Hutcheson showed himself the sincere, painstaking, thoroughly equipped artist, scholarly but never pedantic; never exploiting himself or his well-nigh flawless technique; bent solely on interpreting beauty in terms of beauty. His playing was not without emotion where strong or deep feeling was called for, but it was always emotion artistically controlled. The "Appassionata" Sonata was not torn to tatters by the passionate surges of thunderous noise with which some of the young pianists of to-day delight to rend it. Even in its loudest passages he made the piano sing.

Mr. Hutcheson was honored by the presence of Paderewski, who came with a party of friends and occupied a box for the latter half of the recital. The large audience recalled the pianist again and again after each section of the program and compelled him to add half a dozen extras at the end.

G. W. H.

Jascha Heifetz, Nov. 25

The usual crowded house welcomed Jascha Heifetz at Carnegie Hall on Saturday afternoon. Brahms' Sonata in A, although a work which makes few emotional demands received a curiously undistinguished performance, though played by Mr. Heifetz with great beauty of tone and flawless technique. This remarkable technique played its part in a thrilling performance of the Prelude to Bach's Sixth Sonata for violin alone, to which were added a Bourrée, Minuets Nos. 1 and 2 and a Gigue, all equally well played. The program also included Tchaikovsky's Sérénade Mélancolique, a transcription by Auer of his Valse Scherzo, a Meditation and Valse by Glazounoff, Wieniawski's Saltarella, Wilhelmj's transcription of Chopin's Nocturne in D, Paganini's Perpetuum Mobile and numerous encores. Samuel Chotznoff was an excellent accompanist.

B. H.

N. Y. Chamber Ensemble, Nov. 25

At its second subscription concert, given last Saturday evening at the residence of Mrs. Randolph Guggenheimer, the Chamber Ensemble of New York continued its policy of presenting interesting novelties. On this occasion the two works played were a Rhapsody in three movements by Iarecki and a Goossens Suite, "Impressions of a Holiday." The three Pulgar sisters did some excellent playing in these exacting numbers. Their tone is rich and warm, and they have an understanding of the moderns, and a verve and youthfulness that are refreshing.

Louise Llewellyn-Iarecka sang to trio accompaniment, and did her share in the way of novelties, including Korngold, Novak, Iarecki, Bax and two American songs by Jeanne Boyd and Douglas Moore. Mme. Iarecka has a pleasant voice, and her singing is intelligent and

STRANSKY BEGINS COLLEGE CONCERTS

Philharmonic Plays First of Series for Educational Purposes

The first of a new series of Symphony concerts was given in the Great Hall of the College of the City of New York on Wednesday evening of last week. This series will consist of ten concerts in all, given by the Philharmonic Orchestra, in collaboration with City College and Hunter College, and primarily the idea is educational, as they will be paralleled by lectures on music appreciation, delivered at City College by Professor Samuel A. Baldwin, and at Hunter College by Dr. Henry T. Fleck. Originally they were planned for students only, but it was decided to admit the public also. It is through the efforts and interest of several of the board of directors of the Philharmonic that this series has been made possible, with a maximum admission price of one dollar. The first five concerts will be conducted by Josef Stransky and Henry Hadley; the others, which will be given in Carnegie Hall, by Willem Mengelberg.

At the opening concert last week Mr. Stransky was in command, and the program was made up of the Seventh Symphony of Beethoven, followed by Strauss' "Don Juan," two nocturnes by Debussy, "Nuages," and "Fêtes," and the "Meistersinger" Prelude. The Symphony was played masterfully. There was splendid virility and sweep in the Strauss tone poem, and Mr. Stransky accentuated its melodic beauty. The two nocturnes were well chosen examples of the Debussy style, and the "Fêtes" is quite as enjoyable when regarded as a festival of human beings as it is from the Debussian viewpoint of "the restless dancing rhythms of the atmosphere." S. D.

musicianly. Tadeusz Iarecki contributed not only the Rhapsody and two songs, but did some skillful arranging of many of the accompaniments for the trio.

S. D.

Students League, Nov. 25

The concert given in Rumford Hall last Saturday evening by the Music Students' League was something more than a pupils' recital. This was the first program by the student members of the League, designed to give public hearings for young artists who deserve such distinction, and a forerunner of similar appearances in the near future. Several of the participants showed considerable talent and gave promise that with further training and riper experience they may find a place for themselves among the concert artists. Musia Modelevska, for example, has decided piano talent which has been carefully guided. She showed abundance and variety of tone, good pedalling, poise and phrasing, and much musical instinct. Thelma Spear, a lyric soprano of promise, sang "A vos jeux, mes amis" from Thomas' "Hamlet" with excellent diction and freedom. Others who contributed were Rosetta Seligson, violin, with the Allegro from Mendelssohn's Concerto; John A. Patton, a baritone, and Valeriano Gil, tenor. Ruth Rones and Lucrecia Sucario accompanied.

S. D.

John McCormack, Nov. 26

Before a throng which occupied the stage as well as the huge audience chamber, John McCormack gave his third recital of the season at the Hippodrome Sunday afternoon. He has been in better voice, but he sang with all his accustomed art. An interesting number was Wolf's "Wo find ich Trost," in which he used the German language for the first time, bringing to it his characteristically crisp enunciation. In Italian he sang Handel's "Lascia ch'io pianga," usually reserved for contraltos. One of his most attractive songs in English was Merikanto's "The Dying Embers." A request number was Sullivan's "The Last Chord."

B. B.

Luigi Curci Recovering from Illness

Marquis Luigi Curci is reported by his brother, Gennaro Curci, to be recovering from an operation which he underwent in Rome recently.

TITO SCHIPA OPENS NEW ORLEANS' SERIES

His Program Includes Spanish Music—New Tenor Prodigy in Cobbler's Shop

NEW ORLEANS, Nov. 25.—Tito Schipa, tenor of the Chicago Opera, opened the Tarrant Series of Concerts with a recital at Jerusalem Temple on Nov. 13. He is making his first extensive tour of the country and is crowding in as many engagements as possible before beginning his operatic duties in Chicago on Dec. 12. He was heard in a varied program by a large and enthusiastic audience, which demanded and got many encores. He was accompanied admirably by Mr. Huerta, who also provided several delightful solos. Perhaps because of his influence, the program included considerable Spanish music.

The Newcomb College of Music has opened its recital season. Mrs. Virginia Westbrook of its faculty was heard on Nov. 9 in a song recital, assisted by Mme. Edith Flotte-Ricau, also of the faculty. These recitals are held in the auditorium of the Newcomb School of Art and are open to the public. A group of German songs from Schumann, Liszt and Strauss opened the program.

Mrs. Dupuy Harrison presented Mrs. Harry Roy, of Louisville, Ky., formerly of New Orleans, at a musicale Nov. 6. Mrs. Roy finished her studies at the Louisville Conservatory and has become one of the leading artists of that city.

New Orleans is always on the lookout for prodigies. A group of prominent Orleanians believe that they have discovered a singer of exceptional promise

in Antonio Beninati, an Italian youth of this city. One of the group is so interested in the possibilities of the young tenor's voice that he has put him under the tutelage of Leon R. Maxwell, of the Newcomb College of Music. Young Beninati came from Sicily ten years ago with his parents and is working in his father's cobbling shop at 2804 Tulane Avenue.

"This last year I have found little time for the shop," he said, "as I have been so busy singing all over town at cafes, weddings and other places. I began to sing when I was a little boy and used to appear often in the churches of my native city. Now I am hoping that the day will come when I shall return to Italy and sing there again, but as an opera star this time."

William Beer, librarian, announces that he has a collection of Louisiana music, probably the largest in the world, which includes a great deal by Negro composers. Extensive reference to Negro music is made in "Nos Hommes et Notre Histoire," by R. L. Desdunes. This announcement has encouraged the Negro youth, according to W. J. Nickerson, one of the leading colored lawyers in the city, who mentions Dede, a violinist, and Barres, both native Louisianians, as the best among a number of negroes who advanced to the most difficult and artistic of stringed instruments. Dede perfected himself in France and upon his return appeared in several public performances. Both were serious musicians.

The Polyhymnia Circle gave the first program of its seventeenth season under the direction of Mrs. Theresa Cannon Buckley on Nov. 14. The choral numbers were admirably sung and interesting solo groups were presented.

H. P. SCHERTZ.

GIVE RUSSIAN PROGRAM

National Opera Club Sponsors Novel Event—New Composition Heard

A Thanksgiving Fête, including a program of Russian music, was given under the auspices of the National Opera Club, Baroness von Klenner, president, at the Waldorf-Astoria on the evening of Nov. 23. The artists heard included Vera Smirnova, Russian soprano, in folk and operatic numbers, given in costume. Jacob Lukin, baritone, made a particularly favorable impression in numbers by Rimsky-Korsakoff, Rachmaninoff and other composers.

Jean Paurel, pianist, was heard in numbers by Tchaikovsky and Rachmaninoff. Samuel Krevizky, eight-year-old dancer, pleased with a series of Russian folk-dances, given in costume. Another soloist was Samuel Seagle, mandolinist. The feature of the program was the first performance of a march dedicated to the president and the members of the club by Leila Troland Gardner, the composer. The composition was played by the orchestra during the grand march, which was led by Baroness von Klenner and Francis Wright Clinton, chairman of the program.

For the benefit of its emergency fund the organization will give a bridge party at the Waldorf-Astoria on the evening of Dec. 7.

Helen DeWitt Jacobs Gives New York Recital

Helen DeWitt Jacobs, violinist, assisted by Harold Taft Wright, tenor, and Mae Sherwood, coloratura soprano, gave a recital in Carnegie Chamber Music Hall on Nov. 14. Miss Jacobs gave a fine performance of Bruch's G Minor Concerto, Hubay's "Hejre Kati," Samuel Gardner's "From the Canebake" and numbers by Schubert, d'Ambrosio, Gluck, Drigo and an arrangement of Felix Arndt's "Marionette." Miss Sherwood disclosed a voice of light and pleasing quality in an aria from Bellini's "Puritani" and numbers by Chaminade, Ronald, Thayer and Novello. Mr. Wright was heard in an aria from "Martha," and numbers by Massenet, Grieg, Campbell-Tipton and others. The accompaniments were played by Marjorie E. Jacobs and William J. Stone.

CHARLESTON, W. VA.—In the second of the monthly musical services at St. John's Episcopal Church the principal number was "Contemplation" from Alfred Gaul's cantata, "The Holy City." The soloists were Jessie M. Frazer, J. Wallace Turner and Charles Cupit. J. Henry Francis has charge of this choir.

Gallo to Organize Special Company for Three Operas

Fortune Gallo will have two companies during the season of 1923-24, the well-known San Carlo Grand Opera Company and a new organization, specially formed to present three operas—"Madama Butterfly," "Bohème" and Strauss' "Salome." Two guest artists, Tamaki Miura and Anna Fitziu, have already been announced as available for this special company. A new scenic outfit for each opera is promised, and two sets for each will be carried, one for theater stages and the other for use in large concert halls and auditoriums. With this alternative equipment the company will be able to play in many cities where the San Carlo forces have been unable to go, owing to the lack of facilities for the proper presentation of grand opera. The tour of the new company will begin in October, 1923, and will last sixteen weeks, during which at least a hundred and twenty-five cities will be visited, many of which have never seen a complete grand opera organization.

"Traviata" Performed in Newark, N. J.

NEWARK, N. J., Nov. 25.—An audience filled the Broad Street Theater for the performance of "Traviata" by the Puccini Opera Company on Nov. 19 under the local management of Philip Ienni. Outstanding features of the performance were the singing of Regina Vicarino in the title-role, and the delineation of the elder Germont by Alfredo Gandolfi. Anthony Dell'Orefice conducted with ease and authority.

P. GORDON.

Dissension Between Musical Unions

NEWARK, N. J., Nov. 25.—The American Musicians' Union of North America, Local 16, has brought suit in the Chancery Court here against the American Federation of Musicians, Local 16, asking an injunction to prevent interference with them by the latter union. It is claimed that the defendant body has forced proprietors of halls to exclude all members of any other organizations but their own.

Piano Trio Heard at Rivoli Theater

The musical program at the Rivoli Theater, New York, under the direction of Hugo Riesenfeld, included the following numbers during the week beginning Nov. 26: An arrangement of Rimsky-Korsakoff's "Chant Indoue," played by a piano trio comprising Herbert Clair, Edgar Fairchild and George Dilworth; a dance number by Margaret Dailey and Paul Osgood, and Suppé's "Morning, Noon and Night in Vienna" Overture, played by the orchestra under Frederick

Stahlburg and Emanuel Baer. At the Rialto Theater the orchestra, under Joseph Littau and Ludwig Laurier, played excerpts from "Samson et Dalila." Miriam Lax, soprano, and Adrian Da Silva, tenor, were the vocal soloists, and Virginia Beardsley appeared in a "Dance Grotesque."

TROY CHORUS SINGS

Vocal Society Opens Forty-eighth Season—Rachmaninoff's Recital

TROY, N. Y., Nov. 25.—The opening of the forty-eighth season of the Troy Vocal Society crowded the Music Hall and the chorus, increased in number, sang admirably. William Glover conducted with sincerity and a keen sense of musical values. At the insistent demand of the audience, "The Evening Serenade" was repeated. Assisting artists were Olive Nevin, soprano, and Harold V. Milligan, who presented "Three Centuries of American Song."

Sergei Rachmaninoff played to a huge audience in the Troy Armory and was greeted with marked favor. His program included a Beethoven Sonata, a Chopin Nocturne and some of his own compositions. He played another Chopin composition and his familiar Prelude in C Sharp Minor for encores. His recital was under the local management of Ben Franklin.

Clara Stearns, organist for several years of the Second Presbyterian Church, has resigned that position. Miss Stearns is a member of the faculty of the Troy Conservatory. Alice Colvin of Wilkes-Barre, Pa., has also resigned from the choir.

SATIE EHRlich.

Tchaikovsky Works Given at Capitol Theater

A movement of Tchaikovsky's Fourth Symphony was played by the orchestra, under Erno Rapee, and the same composer's "Nutcracker" Suite was danced by the ballet corps of the Capitol Theater, New York, on the program of the week beginning Nov. 26. Barbara Lull, violinist, played Wieniawski's "Air Russe." Among the soloists were Betsy Ayres and William Robyn, vocalists, and Alexander Oumansky, Maria Gambarelli, Doris Niles and Thalia Zanou, dancers.

Ethelynde Smith Plans Many Recitals

Following her recital at the Lincoln Memorial University, Tenn., on Dec. 1, further recital appearances will be made by Ethelynde Smith, soprano, at the University of Chattanooga, Tenn., Dec. 4; Tuskegee Institute, Ala., Dec. 9, and at Piedmont College, Demorest, Ga., a return engagement, Dec. 12. Early in January Miss Smith will start on her fourth coast-to-coast tour, which will occupy three months. She will cover practically the same ground as in last season's visit, and many return engagements are included on her itinerary as well as new bookings.

Organists Plan Reception to Dr. Finley

The second of a series of public meetings planned for the American Guild of Organists by the warden, Frank Sealy, is to take the form of a reception to Dr. J. H. Finley at the Waldorf-Astoria on Monday evening, Dec. 11. Dr. Finley, who will address the meeting, was formerly president of the City College of New York and is now on the editorial staff of the *Times*. He has recently returned from the East, where he has spent much time. The first meeting was held at St. Bartholomew's Church and took the form of a musical service. After the meeting at the Waldorf will come the New Year's luncheon and social gathering and then service in St. Thomas' Church, under the direction of Dr. Noble.

Appearances for Minna Kaufmann's Pupils

Maud Young, soprano, pupil of Minna Kaufmann, has been engaged for a two-weeks' tour in New York state during November and December. Mildred Leetreeker, Una Hazeltine, Margaret MacDonnell and Mrs. Lemousina gave a program at the East Side Y. M. C. A. on Nov. 20. Ruth Emerson furnished the accompaniments. Mrs. Leetreeker, soprano, was soloist at a musicale in the Astor Hotel on Nov. 19.

POTSDAM, N. Y.—The Twentieth Century Glee Club, conducted by Mrs. Donald White, and assisted by Mrs. Howard Smith, Mrs. Winchester, Mrs. Nathan Clark, and Mrs. Thomas Holt as soloists, gave an interesting program in the Auditorium, with Mrs. Jefferson Bynum as accompanist.

ITHACA HEARS PADEREWSKI

Returns After Thirty Years to Help Celebrate Anniversary

ITHACA, N. Y., Nov. 25.—The Ithaca Conservatory of Music for the second time in its history presented Ignace Jan Paderewski to the Ithaca public. Through the courtesy of President Livingstone Farrand of Cornell University, the concert was held in Bailey Hall before an audience that filled the large auditorium. The Artists' Concert Series, given by the Conservatory of Music, is in commemoration of the thirtieth anniversary of the founding of the school. It is peculiarly fitting that Paderewski, who played under the auspices of the Conservatory Feb. 28, 1893, shortly after its establishment, should be one of the artists to appear in celebration of the anniversary.

In a program that was half again as long as the usual solo performance and tremendously exacting, the artist held his audience to the last note and then sent it home reluctant. Paderewski generously responded with encores after the last number, and one encore, the Schubert Impromptu, was given preceding the intermission. Many noted artists appear each season in this music-loving University community, but none has ever been accorded the ovation given Paderewski.

Onegin to Give New York Recital

Sigrid Onegin, contralto of the Metropolitan Opera, will give her first New York recital in Carnegie Hall on Dec. 6. Her program will include Schubert's "Die Allmacht," "La Pastorella," "Der Erlkönig" and "Der Musensohn," four old French songs, Brahms' "Von ewiger Liebe," "Sapphische Ode," "Ständchen" and "Willst du dass ich geh?" and a group of songs in English. Mme. Onegin will be accompanied by Michel Raucheisen, who arrived in America recently from Europe.

Beniamino Gigli Entertained at Dinner

Beniamino Gigli, tenor of the Metropolitan, was the guest of honor at a dinner given for him at Caramanna's Restaurant by R. E. Johnston and Paul Longone, after the artist's appearance in Gounod's "Roméo et Juliette" on the afternoon of Nov. 25. Among the guests were Mrs. Gigli, Mr. and Mrs. Earl Lewis, Mr. and Mrs. Max Smith, Mr. and Mrs. Sigmund Spaeth, Mr. and Mrs. Paul Morris, Mr. and Mrs. Alvin Schmoeger, Maurice Halpern, Grena Bennett, Mrs. Rosa Scognamiglio, Leonard Lieblich and Mr. and Mrs. William J. Guard.

Sunshine Club Organizes Concert

Grace Morton Stevenson, harpist, appeared at a New York concert given by the Sunshine Club at the McAlpin Hotel on Nov. 22, and played "Autumn" by Thomas, and a Rondo Capriccioso by Tedeschi. Ruth Arden, soprano, sang "Il est doux" from Massenet's "Hérodiade" and a group of English songs; and Mercedes Posthauer was heard in numbers by Schubert and Bishop and a group of Irish songs.

Mrs. Bready in Opera Recitals

Mrs. George Lee Bready, in her series of morning opera recitals at the Plaza Hotel, will take "Thais" as her subject on Dec. 6, when she will have the assistance of Ruth Kemper, violinist. Coming engagements for Mrs. Bready include recitals at the Spence School, the B Sharp Musical Club of Utica, the Portfolio Club of Syracuse, four recitals at Mrs. Dow's School at Briarcliff, N. Y., three recitals in Maryland and two in Amsterdam, N. Y.

Jeanne de Mare Announces New York Recitals

Jeanne de Mare, lecturer-pianist, has returned from Chicago where she gave three concerts under the auspices of the Musical Guild of Illinois on Nov. 9, 14 and 16, and was re-engaged for other appearances later in the season. Her first appearance of the season in New York was on Nov. 28 in a program of Russian music, and will be followed by a concert on Dec. 12. Other recitals in New York will be given on Jan. 9, 16 and 23.

The International Composers' Guild have three new members on their board. They are Ernest Bloch, Leo Ornstein and Lazar Saminski.

SOKOLOFF FORCES IN COLUMBUS, OHIO

Matzenauer and University
Trio Also Appear in
Recitals

By Ella May Smith

COLUMBUS, OHIO, Nov. 20.—The Cleveland Orchestra made a fine impression on Nov. 7 in an admirable program under the leadership of Nikolai Sokoloff. Victor de Gomez was the soloist in the Lalo Concerto in D Minor, artistically played.

Margaret Matzenauer sang on Nov. 4 under the auspices of the Columbus Council of Jewish Women to a very appreciative audience. She was in fine voice, and had to give several encores.

The Capital University Trio, comprising Lelia Brown, pianist; H. Dana Strother, violinist, and W. M. Wells, cellist, gave the first of a series of chamber concerts on the afternoon of Nov. 5 in the University Music Building. A great deal of interest was shown in the work of these musicians.

Edward Rechlin, organist in Immanuel Lutheran Church, New York, who was heard in concert here last winter, gave another attractive recital at St. Paul's Lutheran Church on Nov. 8.

The Women's Music Club opened its series of afternoon concerts with an interesting program at the Elks Hall on Nov. 7. Mrs. Vallance and Alice Turner, sopranos; Mrs. Duane Fulton, Jr., contralto; Jessie Peters, pianist, and Mabel Dunn Hopkins, violinist, all contributed solos, and Mrs. Silbernagle and Mrs. Gates appeared in duets. Dorothy Mills Lathem, Ethel Greiser, Gertrude Schneider and Frances Beall were the accompanists. Alice Speaks is the chairman of the Matinée Musicales for this season.

Nina Morgana Sings in South

Nina Morgana, soprano of the Metropolitan Opera, is now on a tour of the South, filling engagements until Nov. 27 in the states of Louisiana and Texas. She will resume her duties at the Metropolitan Opera House on Jan. 29. The soprano is assisted by Kathryn Kerin, pianist, and John Corigliano, violinist.

Wassili Leps to Conduct Two Operas for San Carlo Company

Wassili Leps has been engaged to conduct performances of "Butterfly" and "Martha" for the San Carlo Grand Opera Company during the Philadelphia engagement of that organization. Mr. Leps has had wide experience in conducting Italian, French and German opera in many of the leading cities. He is director of the Operatic Society of Philadelphia and now has in rehearsal a production of "Samson et Dalila," to be given in the Academy of Music by that organization.

Lois Long to Make New York Début

Lois Long, soprano, will make her New York début in a Town Hall recital on Dec. 11. She will offer a program of Italian, French, German and English songs, including one by the late Edward Falck and one by Franklin Riker, both dedicated to Miss Long and to be heard for the first time. Walter Golde will be at the piano.

Operatic Artists Leave New York for Season in Mexico City

An opera company of which Andre de Seguro is the general director, and which was recruited in New York by Anthony Nagarozy, left for Mexico City last week, where it will begin a six weeks' season. The principal star of the season will be Miguel Fleta, who has had success in Rome and in Spain, where he was personally decorated by the King. The members of the company

include the names of Ignaccio del Castillo and Gaetano Merola, conductors; Ettore Cosiglio, chorusmaster; Alfonso Aguilar and Alberto Flachebba, pianists; Maria Luisa Escobar, Alice Gentle, Laya Machat, Cornelia Zuccari and Margarita Villarreal, sopranos; Gabriela Galli and Adda Paggi, mezzo-sopranos; Ruggiero Baldrich, Miguel Fleta and José Cabarga, tenors; Vincente Ballester, Angel Esquivel, Joseph Royer and Rodolfo Hoyos, baritones; Giovanni Martino, Miguel Santaeana and Vicente Viola, basses; Malval Lorenzo, stage director; and Adela Acosta, première danseuse.

WELCOME ANNA CASE

Singer Pays First Visit to Springfield, Ill.—Club Membership Grows

SPRINGFIELD, ILL., Nov. 25.—Anna Case, soprano, appeared in the second of the series of Artists' Concerts, under the auspices of the Amateur Musical Club, on Nov. 10, at the State Arsenal. This was the first appearance of Miss Case before a Springfield audience, and she was loudly applauded for her beautiful voice, artistic style, and the clarity of her diction. In honor of Armistice Day, she closed her program with "The Battle Hymn of the Republic," playing her own accompaniment and requesting the audience to join her in the chorus.

The Amateur Musical Club has, by means of a recent drive, more than doubled its associate membership. The Club has offered an award of the best seat in the house for the concert by the Victor Quartet at the State Arsenal on Dec. 8 to the high school or grade pupil writing the best review of the Anna Case concert in 500 words.

NETTIE C. DOUD.

Roderick White Plans European Tour

Roderick White, violinist, has returned to New York from a concert tour on which he filled twelve engagements in the Middle West. Mr. White will leave in February for a European trip, which will occupy about two or three months. He will be heard in recital and concert in various cities on the Continent, and will visit the Scandinavian countries and England before returning to the United States.

Alice Baroni Heard in Sandusky, Ohio

Alice Baroni, coloratura soprano, who was heard in a successful recital in Chicago last week, gave a recital before the Music Club of Sandusky, Ohio, on Nov. 16. Forthcoming engagements are at Denison University, Granville, Ohio, on Dec. 4 and in Jackson, Mich., on Dec. 12.

HEIFETZ IN SPRINGFIELD

Illinois Audience Hails Violinist—Other Events

SPRINGFIELD, ILL., Nov. 25.—Jascha Heifetz received an ovation at his concert on Nov. 3. From his dignified interpretation of the Handel Sonata in D, which opened the program, to the brilliantly played Sarasate Tarantella, each number proved a delight to the large audience.

Stella Westen Berger, as guest soloist of the State Art Extension Committee, presented settings by Anna Wakely Jackson of Vachel Lindsay poems.

The Beethoven Trio, consisting of Jennette Loudon, pianist; Ralph Michaels, violinist, and Theodore DuMoulin, cellist, presented two excellent programs in the auditorium of the Springfield High School on Nov. 6.

On the occasion of the thirty-fifth anniversary of the Sunnyside Club a musical program was arranged by Mary Berden Tiffany.

NETTIE C. DOUD.

Ganna Walska to Begin American Tour in January

Ganna Walska, soprano, will arrive in America the first week in January to begin a tour which will take her throughout the country. She is already booked for two recitals in Chicago and two in New York, besides several in Florida in February. The plans do not as yet contemplate appearances in opera. Mme. Walska will be under the management of Jules Daiber.

Edna Indermauer to Give New York Recital

Edna Indermauer, contralto, will make her New York recital début in Aeolian Hall on Dec. 2. The singer, who hails from Buffalo, has spent several seasons in New York, where she is soloist at the Church of Divine Paternity. She has sung in the American Music Festival in Buffalo, in recital in Stamford, Conn., and in other cities. With Kurt Schindler at the piano, she will offer a program of songs in Italian, French, German and a group of English songs by Eric Fogg, Rebecca Clarke and Turvey.

Bonnet to Begin His Eastman Classes on Jan. 1

When Joseph Bonnet returns on Jan. 1 to the Eastman School in Rochester to conduct his master classes for organ students, he will use a teaching room fully equipped in every way. He is to conduct his classes in Kilbourn Hall, which is devoted to the chamber music enterprises of the school. The great four manual organ was supplied from

the Skinner factory, and the plan for it was drawn under the supervision of Harold Gleason, Mr. Bonnet himself being an advisor in regard to many of its details. This year ample provision has been made by Alf Klingenberg, director of the school, for listeners at the Bonnet classes. Kilbourn Hall is seated on the amphitheatre plan, and its acoustics are described as excellent. Mr. Bonnet plans this year to devote himself entirely to these master classes during the period set for them, postponing his recitals in this country until his season at the Eastman School is completed. Mr. Bonnet will arrive in the country from Paris late next month and will proceed immediately to Rochester.

Mischa Elman Gives Wheeling Recital

WHEELING, W. VA., Nov. 20.—Mischa Elman, violinist, gave a recital in the Court Theater on Nov. 13, but there was not so large an attendance as one would think such a well-known artist worthy of in this thickly settled community. This was perhaps caused by the fact that there are two artist courses this season which have been largely patronized, and that several opera performances are planned both by the United States Grand Opera Company and the Russian Opera Company. Mr. Elman played a sonata by Handel, Lalo's "Symphonie Espagnole," Korngold's "Much Ado About Nothing," and other numbers, adding three encores. Mr. Bonime was the accompanist.

EDWIN M. STECKEL.

Arthur Kraft Returns from Middle West Tour

Arthur Kraft, tenor, has returned to New York from a two weeks' tour through the Middle West, including Wisconsin, Illinois and Michigan. He will fulfil engagements in Beloit, Milwaukee and Manitowoc, Wis., and Rockford, Ill., and will be the soloist in the opening concert of the Chicago Mendelssohn Club in Orchestra Hall on Dec. 21. Mr. Kraft will sing the tenor rôle in the new Swedish Christmas Oratorio to be given by the Swedish Choral Club in the following week. He will sing in a performance of "The Messiah," to be given by the Mendelssohn Club of Pittsburgh during the holidays.

Mae Sherwood, coloratura soprano, appeared jointly with Helen De Witt Jacobs, violinist, and Harold Taft Wright, tenor, in a concert given in Carnegie Chamber Music Hall, New York, on Nov. 14. Miss Sherwood was cordially received in a Bellini aria and "Summer" by Chaminade.

Did You Receive A Letter about FRANCES PAPERTE?

Mezzo Soprano: Chicago Opera

Read the Toledo Times:

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The Week in Chicago

[Continued from page 20]

PLAN CONTEST FOR YOUTHFUL ARTISTS

Orchestral Association Joins with Society of American Musicians

CHICAGO, Nov. 25.—The Orchestral Association and Frederick Stock, conductor of the Chicago Symphony, are co-operating with the Society of American Musicians in plans for a contest for young American artists who will be given an opportunity to appear as soloists at one of the popular concerts of the Symphony.

All contestants must be native born or of naturalized American parents and be studying one of the three branches of music in Greater Chicago; that is, Cook County. Contestants must have studied at least one season of forty weeks with the teacher entering them in the contest.

Preliminary try-outs will be made in February and three candidates will be chosen for each of the three branches of music. The successful candidates in the preliminary contest will appear in a final contest in Orchestra Hall some time in March.

Candidates competing for the piano in the preliminary contest are to play Chopin's Ballade in G Minor, Opus 23, and the candidates in the final contest are to play Saint-Saëns' Concerto in G Minor,

Opus 22. The test number for the violinists in the preliminary contest will be Saint-Saëns' Introduction and Rondo Capriccioso, and in the final contest they will play Bruch's Concerto in G Minor.

The sopranos in both the preliminary and final contests will sing one of three arias, "Una Voce Poco Fa," from Rossini's "Barbiere di Siviglia"; "Micaela's Air" from Bizet's "Carmen," or "O Don Fatale," from Verdi's "Don Carlos." The contraltos will sing one of the three arias from Saint-Saëns' "Samson et Dalila" in both contests.

The tenors will have their choice of three arias, "Vesti la giubba" from Leoncavallo's "Pagliacci," "Prize Song" from Wagner's "Mastersingers" or "If with All Your Hearts" from Mendelssohn's "Elijah." The baritones may choose "Lochinvar" by Chadwick, "Vision Fugitive" from Massenet's "Hérodiade" or the Prologue from Leoncavallo's "Pagliacci," and the basses will sing "Vecchia zimarra" from "Bohème" or "Invocation" from Mozart's "Magic Flute."

The judges for both preliminary and final contests will be selected by a special committee composed of members of the Society of American Musicians. No teacher entering a pupil in the contest will be allowed to serve as a judge.

Anyone desiring further particulars regarding this contest should write to Howard Wells of Chicago, president of the American Society of Musicians.

Choral Union Appears in Concert

CHICAGO, Nov. 25.—An excellent concert was given by the Men's Choral Union in Orchestra Hall on Nov. 16. Stella Roberts, violinist; Walter Keller, organist; Hugh M. Aspinwall, tenor; George A. Conant, baritone, were the soloists. The Choral Union is composed of 100 singers from the different Sunday schools in Chicago. The choral program, sung vigorously and in fine tone, included Adams' "Bells of St. Mary's," Hadley's "A Musical Trust," Woodman's "Blow Ye the Trumpet in Zion" and Cadman's "The Land of the Sky Blue Water." Mr. Aspinwall and Mr. Conant sang solos with several of the chorus numbers. Edward T. Clissold conducted with enthusiasm and spirit. Mr. Keller played Gleason's "Introduction and Priests' March" with fine effect. Miss Roberts played several solos with ability. Marion Roberts was her accompanist.

Frank Bennett Sings

CHICAGO, Nov. 25.—Frank Bennett, baritone, was heard in the Fine Arts Recital Hall on Nov. 23. He sang numbers in French, German, Italian and English artistically in resonant voice of large range and volume and showed an excellent idea of song interpretation, while his enunciation was clear and distinct. Jessie Royce Landis, dramatic reader, manifested a gift for characterization in an excerpt from the "Green Goddess" by Archer.

Sturkow-Ryder Fills Engagements

CHICAGO, Nov. 25.—Theodora Sturkow-Ryder, pianist, has filled many engagements during November. She gave concerts in Alliance, Ohio, on Nov. 1 and 2; at the Hyde Park High School, Chicago, on Nov. 3; at the Carl Schurz High School, Nov. 6 and 7; at Canton, Ohio, Nov. 9; New Philadelphia, Ohio, Nov. 10; Cleveland, Ohio, Nov. 12, and Meadville Falls, Wis., on Nov. 20.

Ukrainian Chorus in Second Concert

CHICAGO, Nov. 25.—The second Chicago concert of the Ukrainian Chorus was given in Medinah Temple on Nov. 5, when the singers under the leadership of Alexander Koshetz again excited enthusiasm. Nina Koshetz was an excellent soloist.

Hear Chicago String Quartet

CHICAGO, Nov. 25.—The Chicago Chamber Music Society presented the Chicago String Quartet at the Hotel Ambassador on the morning of Nov. 7, in the first of a series of six morning concerts. Mozart's Quartet in B Flat was played in flawless style. The Quartet in A Minor by Fritz Kreisler was notable for many spirited moments and a quick succession of changing moods.

Fernando Villa Makes American Début

CHICAGO, Nov. 25.—Fernando Villa, tenor, made his first appearance in America on Nov. 22 in Orchestra Hall. Assurances had been given before the concert of his success in opera in Italy, and he proved to be a well-schooled singer, at ease on the concert stage and with many good qualities in his work. "Recondita Armonia," from "Tosca," was sung with good tone quality. The voice was vibrant, colorful and the tone was produced with ease. He sang Bartlett's "Dream" in admirable mezza-voce and with good enunciation.

CHARLES QUINT.

Engagements for Ella Spravka

CHICAGO, Nov. 25.—Ella Spravka, pianist, recently filled engagements with the Aeolian Trio at Paul Held's concert in Kimball Hall, before the Illinois Teachers' Convention in Ottawa, with the Chicago Musical Arts Ensemble in Kimball Hall, at the Emmanuel Missionary College and at the Indianapolis Country Club.

Mrs. MacDowell Gives Recital

CHICAGO, Nov. 25.—The North Shore MacDowell Society presented Mrs. Edward MacDowell in a recital of some of her husband's best known compositions at the Winnetka Woman's Clubhouse on Friday evening. She gave a short talk about the Peterboro Colony, its origin, development and the results which had been obtained.

Many Nations Represented in Kremer Program

CHICAGO, Nov. 25.—Isa Kremer made her initial appearance in Chicago on Nov. 21 in Orchestra Hall. Her program included Russian, French, Italian, Jewish and English songs, and the audience was decidedly responsive, requests for extra being shouted in varied languages. Kurt Hetzel played the accompaniments with sympathetic understanding.

Lake View Hears Artists

CHICAGO, Nov. 25.—John Barclay, baritone; Frederick Bristol, pianist, and Stella Roberts, violinist, appeared at the opening concert and reception of the Lake View Musical Society on Monday afternoon at the Parkway Hotel.

Gordon and Concialdi in Recital

CHICAGO, Nov. 25.—Jacques Gordon, violinist, and Eusebio Concialdi, baritone, gave a concert at the Francis W. Parker School on Nov. 6 for the benefit of the Connecticut College endowment fund. Mr. Gordon played the Pugnani-Kreisler "Prelude and Allegro," the Scarlatti-Franko "Pastorale," and num-

bers by Mozart, Beethoven, and Brahms, closing with a group of compositions by Americans. Mr. Concialdi sang the Cavatina from Rossini's "Barber of Seville," and other numbers.

In Chicago Studios

Chicago, Nov. 25.

Chicago Musical College

Welden Whitlock, pupil of Burton Thatcher, is now tenor soloist at St. Chrysostom's Church. Lucille Wachtel, pupil of Dr. Féry Lulek, sang for the radio at the Drake Hotel on Nov. 14. Catherine and Rose Riedel, pupils of Adolf Muhlmann, sang for the *Daily News* radio on Nov. 10. Lucille Quinn, also a pupil of Mr. Muhlmann, will be contralto soloist at the First Baptist Church.

Edward Collins, pianist, of the faculty of Augustana College, gave a recital at the college, Rock Island, recently. Clarence Eddy, organist, gave an organ recital in Cade Tabernacle, Indianapolis, on Nov. 13, and a recital in the Presbyterian Church, Latrobe, Pa., on Nov. 17. Olga Gates, pupil of Edoardo Sacerdote, baritone, and Joe Harding, pupil of Leon Sametini, violinist, assisted by John Brown, pianist, gave a program at the Windermere Hotel recently.

Efrem Garcia, pupil of Jaroslav Gons, cellist, played recently at a benefit concert for the Salvation Army fund. Inez Bringgold, pupil of Mr. Boguslawski; Vivien Brewster, pupil of Mr. Gons, and Thelma Edelbrock, pupil of Mr. Sametini, gave a program recently at the Bryn Mawr Woman's Club.

Bill Kuderoff, Cecil Freeman and Minette Levy, pupils of L. Shadurskaya, Russian dancer, gave a program of dances at the Lawndale Masonic Temple on Nov. 10.

American Conservatory

Enrolment in the department of public school music, directed by O. E. Robinson, is 25 per cent larger than last season. The following pupils have recently obtained positions as supervisors of music: Marion Stanley, West Frankfort, Ill.; Velma Streeter, Fergus Falls, Minn.; Lillian Darby, Valparaiso, Ind.

Alice Jefferson, pupil of Henriot Levy, will be head of the piano department at Decatur Musical College, Decatur, Ill.

Wilhelm Middelschulte, organist; Louise Winter, soprano, and Hans Muenzer, violinist, of the faculty, with Hans Koebel, cellist, and George G. Smith, baritone, appeared in Orchestra Hall on Nov. 15 in a concert arranged by John J. Hattstaedt, president of the conservatory, for the benefit of the Lutheran Memorial Hospital.

Adalbert Huguélet, pianist, is now on a brief concert tour in Indiana and Ohio. Clarence Loomis, pianist, and Jennie F. W. Johnson, contralto, gave a joint recital in Kimball Hall on the afternoon of Nov. 11.

Susan Bell, pupil of Silvio Scionti, pianist, will be head of the piano department of the Nebraska Normal College, Chadron, Neb.

Lyceum Arts Conservatory

James Hamilton, tenor, gave a recent recital at the school. Jeanne Boyd was the accompanist.

Honor Winer, soprano, sang for the *Daily News* radio on Nov. 10. Virginia Haas, mezzo-soprano, was soloist at Green Street Congregational Church on Nov. 12. Anna Braun, contralto, gave a program before the South Side Catholic Women's Club recently. Earl Russell, tenor, has been engaged as soloist for the First Methodist Church.

Charles Mitchell Mixer, tenor, recently gave a series of recitals with Jessie Isabel Christian, soprano, in Wisconsin.

Edward Clarke, baritone, and Rachel Steinman Clarke, violinist, accompanied by Earl Victor Prahl, gave recitals recently at the Chicago Beach Hotel, Ravenswood Club and the Woodlawn Club.

Gunn School of Music

Esther Linder, pianist, and Stuart Barker, baritone, gave a joint recital at the school on Nov. 14. Miss Linder played a Prelude and Chorale by Franck, "Etude Caprice" by Dohnanyi, and the slow movement from MacDowell's Third Sonata, also smaller numbers by Chopin, Cyril Scott, Dett and Saint-Saëns. Mr. Barker sang the Prologue from "Pagliacci," three salt-water ballads by Keel, "Pipes of Gordon's Men," by Hammond; "Field Beloved," by Rachmaninoff, and "Song of the Flea," by Moussorgsky. Albert Goldberg played Mr. Barker's accompaniments.

FOUR SUNDAY RECITALS

Claire Dux, Thibaud and Two Pianists Appear on Same Afternoon

CHICAGO, Nov. 25.—Claire Dux, soprano, gave a concert in Orchestra Hall on Sunday afternoon for the benefit of St. Joseph's Hospital. Miss Dux sang "Voi che sapete" from Mozart's opera. "Nozze di Figaro," with fine tone and discriminating taste, and Strauss' "Mein Auge" was another feature of the program. In this concert she again proved herself an accomplished interpreter of German lieder.

Jacques Thibaud, violinist, appeared at the Studebaker Theater on the same afternoon, when his playing of Brahms' Sonata in G was notable for its finish, warmth of tone and imaginative power. He was ably assisted by Silvio Scionti, pianist.

Pansy Jacobs Liberfarb, pianist, at the Playhouse, interpreted Beethoven's "Appassionata" Sonata with understanding of the music and good tone, and the "Mephisto" waltz by Liszt-Busoni was brilliantly played.

Another pianist, Agnes Hope Pillsbury, appeared at the Selwyn Theater, playing three Beethoven sonatas. The "Pastoral" Sonata was played with commanding technique and in artistic style.

ORGANIZE CONCERT SERIES

New Trier Township Association Will Sponsor Little Symphony Programs

CHICAGO, Nov. 25.—The Little Symphony of Chicago, George Dasch conductor, gave the first of a series of concerts at the New Trier High School, Indian Hill, on Nov. 14, playing Weber's "Oberon" Overture, the Polonaise from Tchaikovsky's "Eugene Onegin" the Larghetto from Beethoven's Second Symphony, "Petite Suite" by Debussy and numbers by Liszt, Brahms, Saint-Saëns and Strauss.

An association known as the New Trier Township Orchestral Association has been formed by club women, business men and others in Glencoe, Kenilworth, Wilmette and Winnetka to sponsor monthly concerts to be given by the Little Symphony. The auditorium of the New Trier High School has a seating capacity of 1000, and tickets for the concerts have been allotted to the four towns in proportion to their population. Local committees have disposed of practically all of the tickets for this season.

Mary McCormic Sings

CHICAGO, Nov. 25.—The first of a series of subscription musicales under the direction of Edna Richolson Solitt was given on Nov. 7 with Mary McCormic, soprano of the Chicago Civic Opera Association, as the artist. Miss McCormic sang with freedom, ease of manner and enthusiasm, and in a voice of beautiful quality. Her program contained several operatic arias. Isaac Van Grove was accompanist.

Alice Baroni Gives Program

CHICAGO, Nov. 25.—Alice Baroni, soprano, gave a recital in Lyon & Healy Hall on Nov. 9, singing with power and dramatic quality "Le Rondine" by Paggi, "Cécilie" by Strauss, a Donizetti aria, and other numbers.

Walter Heermann Weds

CHICAGO, Nov. 25.—Walter Heermann, cellist of the Cincinnati Symphony, was recently married to Marguerite O'Day in Chicago.

CHICAGO, Nov. 25.—Gilbert Wilson, bass-baritone, sang *Mephistopheles* when Gounod's opera, "Faust," was given in concert form at Streater, Ill., on Friday evening.

CHICAGO.—Grace Welsh, pianist, was soloist at the International Federation of Catholic Alumnae at Louisville, Ky., and gave recitals at the St. Bernard Academy, Nashville, Tenn.; Mt. Carmel Academy, Wichita, Kan., and St. Mary's Academy, Nauvoo, Ill.

CHICAGO.—Rho Chapter of Phi Mu Alpha (Sinfonia) held an open meeting at the home of Mrs. Arthur Wells recently. Sidney Silber, pianist, was the guest of honor. Edward Collins, pianist, played several numbers.

CHICAGO.—Jessie Isabel Christian, soprano, has returned from a concert tour in California, where she appeared in San Francisco and other principal cities.

Bostonians Hear Honegger Novelty Played by Symphony Under Monteux

Audience Sincerely Applauds Ultra-Modern "Horace Victorieux"—Mollenhauer's Forces in Fifth Program—Elman and Rachmaninoff Give Recitals—Gallo Band and Flute Players' Club Provide Events

By HENRY LEVINE

BOSTON, Nov. 27.—The Boston Symphony gave its sixth pair of concerts on Friday afternoon, Nov. 24, and Saturday evening, Nov. 25, with Frieda Hempel, soprano, as the assisting soloist. Mr. Monteux broke established precedent and performed for the first time in many years only the first three movements of Beethoven's Ninth Symphony, omitting, for want of choral auxiliaries, the Finale. Orchestra and conductor gave an impressive reading of the Symphony and were warmly applauded for their performance. Frieda Hempel sang two Mozart arias, "Deh Vieni," from "Le Nozze di Figaro," and "Märtern aller Arten," from "Die Entführung aus dem Serail." In the first she disclosed a voice of characteristic appealing and limpid quality and an artistic finish in the molding, shading and phrasing of melodic lines. The second afforded her opportunity for the display of a brilliant and flexible coloratura and of the dramatic poignancy inherent in the music.

In fiercely sharp contrast with the classics of Beethoven and Mozart followed the first performance in America of Honegger's Symphonic Mimée, "Horace Victorieux" (Horatius Triumphant). The music was written as a ballet for the stage and depicts in eight consecutive scenes the story of the battle between the three Horatii and the three Curiatii. From a pictorial point the music necessarily suffers when removed from its associations in the theater. Nevertheless, it is highly impressionistic, employing a phraseology of extremely recondite dissonances. Grating as are the juxtaposition of timbres, the interlacing polyphony and the iconoclastic harmonic schemes, the music succeeds undeniably in evoking the moods suggested by the narrative. The audience listened attentively and sincerely applauded Honegger's music. Brahms' "Academic Festival" Overture, which concluded the program, restored the equilibrium.

Sunday Popular Concert

The People's Symphony gave its fifth concert at the St. James Theater on

Sunday afternoon, Nov. 19. Mr. Mollenhauer arranged a characteristically pleasing program of agreeable music, opening with Volkmann's Overture to Shakespeare's "Richard III." There followed another of Volkmann's works, the Serenade for Strings, No. 3, in D Minor. In the latter work Rudolf Nagel played the solo cello part with warmth, intensity of tone and expressive musicianship. Tchaikovsky's Capriccio Italien was brilliantly played. Mr. Mollenhauer concluded his program with an excellent performance of Dvorak's "New World" Symphony. A good-sized audience attended the concert and expressed keen approval of the work of conductor and orchestra.

Elman in Recital

Mischa Elman gave a second concert at Symphony Hall on Sunday afternoon, Nov. 19. He played the Vivaldi-Nachez Concerto in G Minor, the César Franck Sonata, the Lalo Symphonie Espagnole and a group of compositions by Mozart-Friedberg, Brahms and Sarasate. Liza Elman, the violinist's sister, gave a capable performance of the piano part of the Franck Sonata. For the rest of the program Josef Bonime accompanied with his usual excellence. As in his first concert, Mr. Elman played with more scholarly restraint, with greater poise and finer sense of proportion, with less distortion of phrase and extravagance of interpretation.

Gallo Band Plays

The Gallo Symphony Band, conducted by Stanislaw Gallo, gave a concert at Symphony Hall on Wednesday evening, Nov. 22. The program consisted of Rossini's Overture to "William Tell"; Hadley's "Characteristic Suite Silhouettes"; excerpts from "Carmen," arranged for band by Mr. Gallo; the finale from Tchaikovsky's Fourth Symphony and two compositions by Mr. Gallo—a "Preludio Patetico," depicting impressions from the ruins of Messina after the 1908 earthquake, and a Symphonic Sketch, "Tarantella at Piedigrotta," depicting a brilliant scene of merry-making in southern Italy. The assisting soloists were Marianne Godbout, soprano, who sang an aria from "Traviata," and Walter M. Smith, trumpet soloist, who played the "Inflammatus," from Rossini's "Stabat Mater." Great interest was attached

to the performance of the band, in view of Mr. Gallo's original theories on band construction which he has embodied in his band. In brief, these new principles involve a reconstruction of the band along lines destined to better its tonal balance and to increase its sonority. In performance, the Gallo Symphony Band amply justified its originator's theories. The playing was notable for the revelation of rich sonorities, euphonious blending and balancing of instruments and unusual flexibility in performance.

Program by Rachmaninoff

Sergei Rachmaninoff gave his first Boston concert of the season at Symphony Hall on Thursday evening, Nov. 23. His program consisted of Medtner's "Improvisation"; Beethoven's "Sonata Appassionata"; a Chopin group; a Melodie and Serenade by the pianist and two Etudes by Paganini-Liszt. Mr. Rachmaninoff's performances of the Beethoven Sonata and of the Chopin Sonata, Op. 35, were particularly inspired. He played his own compositions with tonal grace and charm. Virtuosity of extreme brilliance was displayed in Liszt's "Campanella." Many encores were added to the program, including the inevitable C Sharp Minor Prelude.

Flute Players' Club Active

The Boston Flute Players' Club gave its first concert of the season on Sunday, Nov. 19, at the Boston Art Club. The following assisted in the performance of the program: Rulon Y. Robison, tenor; Jesus Sanroma, pianist; Fernand Thillois, violinist; Daniel Kuntz, violinist; Louis Artieres, viola; Georges Miquelle, cellist; Georges Laurent, flautist; Verne Q. Powell, flautist. Georges Laurent, the musical director of the Club, arranged a program of interesting chamber music, which included Beethoven's Serenade for flute, violin and viola; two songs for tenor and string quartet by Vaughan Williams, a Concerto in E Minor by Bach for piano and string quartet, a manuscript song (first performance) by Warren Storey Smith for tenor, with instrumental accompaniment of flute, violin, viola, cello and piano, and a quartet for strings by Carl von Dittersdorf. A brief address on Wilhelm Friedemann Bach was given by George B. Weston of Harvard University.

New England Conservatory Orchestra Gives Fifth Concert

BOSTON, Nov. 25.—Horatio Parker's Overture, "Count Robert of Paris," was played by the New England Conservatory Orchestra, Wallace Goodrich, conductor, at its fifth concert in Jordan Hall on Nov. 17. Another notable performance was that of the Psyché and Eros episode from the Symphonic Poem "Psyché" of César Franck, in commemoration of the composer's centenary. The program included the Unfinished Symphony and Wotan's Farewell and Fire-charm, from "Walküre," with Charles Bennett, baritone, of the faculty, as soloist. W. J. PARKER.

New Dunham Sonata Played in Boston

BOSTON, Nov. 25.—A new Sonata by Henry M. Dunham, local composer and a member of the faculty of the New England Conservatory, entitled "In the Highlands," was presented from the manuscript by his colleague, Homer Humphrey, at an organ recital in Jordan Hall Wednesday evening. Mr. Humphrey also played numbers of Marcel Dupré, Florent Schmitt and César Franck. W. J. PARKER.

NORTON, MASS.—The Constellation String Quartet, Joseph Boetje, manager, gave an interesting program in the Wheaton College series on Nov. 21. Dvorak's "Elegy" from the "American Quartet" was expressively played in memory of H. G. Tucker, late music supervisor of the college.

Following her recital in New Haven on Dec. 6, Olga Samaroff, pianist, will make three appearances as soloist with the Boston Symphony—in Cambridge on Dec. 7, and in Boston on Dec. 8 and 9.

John Barclay, baritone, is to give recitals in Boston on Dec. 4 and Brooklyn on Dec. 5.

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CLUBS IN PORTLAND, ME., BEGIN WINTER PROGRAMS

Many New Members Brought Forward in
Recital—Lemare Plays His "Bells
of Rheims"

PORTLAND, ME., Nov. 25.—The second public recital of the Rossini Club at Frye Hall attracted a large audience. Many new members appeared on the program, making their official debut at this concert. Piano solos from the works of Moszkowski, Mozart, Chopin, Granger and Moret were given by Birdie Cohen, Lillian Bernstein, Mrs. Bernard Ward and Ethel Fullerton. Vocal numbers by Giordani, Jensen, Donizetti, Schubert, Strickland and Puccini were sung by Mrs. Jane Whibley, Mrs. Alfred Brinkler and Martha Hawes Hill, and trios by Lang and Nevin were sung by Mrs. Whitney, Miss Merrill and Mrs. Fenderson. A special feature of the program was the singing of Herbert Wellington Smith of the Central Church, Boston, who in a group of three Russian songs, made an excellent impression.

The Kotzschmar Club held its second monthly meeting on Tuesday evening at the Miller Piano Rooms, with Ralph W. E. Hunt as host. The essayist of the evening was Fred Lincoln Hill, who chose for his topic, "Musi-Calamities." Piano numbers were given by Howard Clark and vocal numbers by William V. Bradley.

The MacDowell Club opened its winter season last week with Mrs. George F. Gould, president, in the chair, when a miscellaneous program of piano, violin and vocal numbers were given by the members.

After a musical program at a meeting of the Marston Club, the work for the season was outlined and the committees appointed.

The Butler Grammar School Art and Music Club was organized on Nov. 17, with the following officers: William Gray, president; William Whitmore, vice-president; Harriet Dorr, secretary; Barbara Dorr, treasurer, and Margaret Dyer and Wesley Farr, directors.

An interesting talk was given by Walter Richards, English organist, at the first fall meeting of the Portland chapter of the American Guild of Organists at the studio of Alfred Brinkler.

The first organ concert in the municipal course was given on Thursday night by Edwin H. Lemare, assisted by Emilio De Gorgoza, baritone. Accompaniments were played by Helen Winslow. The last number was "The Bells of Rheims," by Mr. Lemare, with text by the English novelist, De Vere Stacpoole. Mr. Lemare accompanied the song on the organ. An interesting feature of these concerts are the improvisations of Mr. Lemare on themes selected from those dropped in a box at the entrance to the hall by members of the audience. FRED LINCOLN HILL.

Russian Opera Singers Appear in Many Cities

The Russian Grand Opera Company since leaving New York last September, has appeared in Philadelphia, Baltimore, Pittsburgh, Cleveland, Detroit, Toronto and Ottawa, and has just closed a two weeks' engagement in Montreal where it sang to capacity audiences. In all of these cities the organization has been booked for return engagements in the spring. The tour will continue until the end of April, and will include visits to Boston, Rochester, Worcester, Springfield, Providence, New Haven, Hartford, Buffalo, Erie, Columbus, Indianapolis, Louisville, Cincinnati, Milwaukee, Chicago and other cities.

BOSTON.—Wallace Goodrich of the faculty of the New England Conservatory, played the organ in Tremont Temple at the formal reception given to Georges Clemenceau, ex-Premier of France, on Friday afternoon, Nov. 24.

HENRY LEVINE
PIANIST—ACCOMPANIST—COACH
Steinert Hall, Boston

Felix Salmond, English 'Cellist, Makes Extended Tour This Season

(Portrait on Front Page.)

FELIX SALMOND, the English 'cellist, who was heard with such success in this country last spring and who repeated his successes recently in recital and with the New York Symphony, is booked for a busy winter on this side of the Atlantic. Mr. Salmond will be heard several times in New York, one appearance being with Harold Bauer, pianist, in joint recital this month. He will tour in Canada and after returning to New York for a third appearance, will be heard in the Middle West.

Mr. Salmond comes naturally by his musical ability as on both sides of his house he is descended from prominent musicians. His father was Norman Salmond, a prominent singer in England, and his maternal grandfather was Mariano Manzocchi, a well known teacher of singing in New York in the 'sixties, and one of Patti's numerous instructors.

Mr. Salmond was born in London in 1888, and began studying the piano at an early age. He later took up the violin and when twelve years old decided that the 'cello was the instrument he preferred. He was a student for seven years under W. F. Whitehouse at the Royal College of Music in London, during the last four of which he held a competitive

scholarship. He then went to Brussels, where he studied with Edouard Jacob.

Returning to London, Mr. Salmond made his professional debut in recital in Wigmore Hall in 1909. His first appearance with orchestra was made soon after with Sir Henry Wood in Queen's Hall, when he played the d'Albert Concerto. He has also played with Sir Landon Ronald, Sir Edward Elgar, of whose Concerto he gave the world-première in Queen's Hall on Oct. 27, 1919, with the composer conducting; with Hamilton Harty at the Hallé Concerts in Manchester, and with Albert Coates.

Mr. Salmond is not interested in composition. "Why should I be?" he asked. "There is already so much good music, too much to play in a lifetime, so unless one is a great creative genius in this direction he had better not attempt it. 'Cello literature is neglected shamefully and there is far more good music for the 'cello than people realize, as 'cellists, like violinists, seem to play the same things over and over. I am especially fond of the Double Concerto of Brahms, which I think one of the finest pieces of music in existence and one that is played all too infrequently."

Besides playing as a soloist, Mr. Salmond is an expert ensemble player. He was for two years 'cellist of the Chamber Music Players, an ensemble consisting of Albert Sammons, violinist; Lionel Tertis, violist; himself as 'cellist and William Murdoch, pianist.

César Franck Honored on Centenary of Birth

[Continued from page 3]

addressed in an overcoat a size too large and trousers a size too short for him, would never have suspected the transformation that took place when, seated at the piano, he explained or commented upon some fine composition, or, with one hand to his forehead and the other poised above his stops, prepared the organ for one of his great improvisations. Then he seemed to be surrounded by music as by a halo, and it was only at such moments that we were struck by the conscious will-power of mouth and chin, and the almost complete identity of the fine forehead with that of the creator of the Ninth Symphony."

Artistically, as has been said, Franck matured late. "Ruth" was completed at the age of fifty; "Les Eolides," his first orchestral work, in 1877, at the age of fifty-five; "Les Béatitudes" in 1879; and his finest and best known works, including the Prelude, Chorale and Fugue for piano, the Prelude, Aria and Finale for piano, the Violin Sonata, the Quartet, the Quintet, the Symphony and the Chorales for organ, during the last ten years of his life.

The Mystic and His Music

An excellent description of his music is given by Daniel Gregory Mason, who says: "In the presence of this devout mystic the sounds of cities and peoples fade away, and we are alone with the soul and God. We have passed from the moon-day glare of the intellect, in which objects stand forth sharp and hard into the soft cathedral twilight of religious emotion. . . . Spiritual unrest is the characteristic quality of this music—the unrest of a spirit pure and ardent but forever unsatisfied. . . . He avoids always the obvious, the natural even, and gropes toward some unattainable ideal of expression. So great is his distrust of the understood, the accepted, the usual and the intelligible, that he is always leaving the beaten track and roaming afield after some novel and untamed beauty. . . . His music is curiously incoherent, curiously loose-knit, groping and indeterminate. His pages are studded with departures and evasions; he delights in going some other way than we expect, or in writing chords that do not give us even any basis of expectation. . . . Nothing is more characteristic of him than the formal indefiniteness of his harmony. Full as it is of delicious and unwonted beauties, it lacks accurate organization, clarity and solidity of chord sequence. It is a web of shifting tones without obvious interruption and inevitable progression." Themes based on such a tonal quicksand are fragmentary and lose themselves. His music also lacks rhythmic qualities; i.e., he sings, never dances. In general, says Dr. Mason, he illustrates the mystic's inability to master form.

In line with this is the criticism of H. C. Colles, who thinks that "in his dealings with the sonata form Franck is subduing an enemy rather than enlisting the support of a friend." After stating as the basic principles of the sonata form that "melodic ideas propounded in contrast with one another should grow gradually through the course of the movement by force of their contact" and that their growth "should be furthered by showing them in relation to various tonal centers of which the counterpoise of tonic and dominant is the most primitive example," he says: "The very cast of Franck's melodic thought shows that this change of tonal center meant very little to him. It is quite true that his tunes constantly change their keys, but they are principally chromatic changes wrought by subtle movements of semitones, having beauty of color as their aim, and so arranged as to make the melodic period close in the same key as that in which it began. Leaving actual harmony out of the question it will be generally found that his melodies are intonations round a single note, not movements from one center to another." And instead of being developed they are merely repeated.

He cites as examples a theme from the Symphony (Fig. 1) which circles about the pivot note A; another from the Symphony (Fig. 2) which circles about some note in the chord of F; and two other themes from the Trio in F Sharp Minor and the Quintet, respectively, to show that Franck's themes inflect upon a point of rest—they do not travel. . . . In the first movement of

the Trio the tonality never changes. "There is indeed a contrasting theme in F Sharp Major, but this is only a change of mode; the center of tonality remains fixed. . . ."

"This is sufficient to suggest the appropriateness of the simile which likens the music of Franck to the art of illumination. He enriches with an extraordinary beauty something which

Brahms the greatest of modern symphonists. . . . M. d'Indy's phrase about the heavy symphonic baggage of Brahms is really applicable to Franck and his Symphony. There is a good deal of baggage there; a good deal of vain repetition of themes which do not become more significant for being planted out in various keys. . . ."

But Cecil Gray does not find this

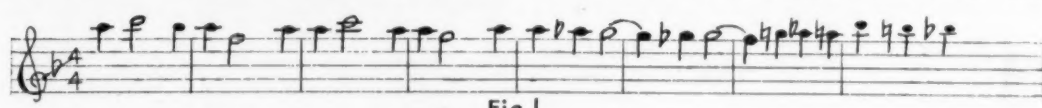


Fig. 1

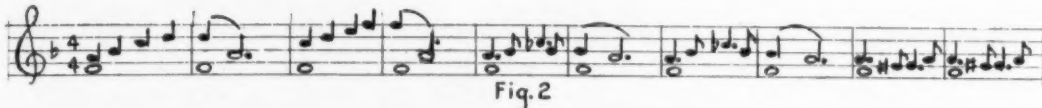


Fig. 2

in itself has little artistic significance. . . . His single note or single chord or single tonality is his groundwork just as the initial letter of a Response or a Lection was the groundwork for the monk who took in hand the illustration of a Missal. . . . He has not the tremendous architectural sense, the meeting of stress with resistance, which made

criticism valid. In his estimation the symphonic theme should (or at least may) be brief and pregnant with possibilities, a germ from which the whole may evolve. . . . And the Symphony "is perhaps the most striking example in music of the evolution of the whole from one germ."

Runciman criticizes Franck from an-

other angle, answering those who, like Rosa Newmarch, Camille Maclair and others, link him with Bach. To him Franck, in contrast with Bach, "was a man born out of due season, and an artist born out of his season is a seed that falls on stony ground. The plant that springs from it must inevitably be dwarfed. . . . Franck's music does not rank with the finest church music. . . . and in no subsequent epoch will Franck be placed with Palestrina, or Bach, or Beethoven."

What cannot be denied, however, is his profound influence on modern French music. Rosa Newmarch says, "It would be impossible to understand the musical movement which has been progressing in France since 1870 without having observed the remarkable ascendancy which Franck's personality and teaching—ethical and artistic—have exercised upon a generation of rising composers, many of whom are now representative of all that is most genuine and noble in French musical art." He was a born teacher, being not only patient but sympathetic and able to bring out what was best and distinctive in each pupil's musical personality.

Erno Rapee Sets High Standard of Music in N. Y. Theater Programs

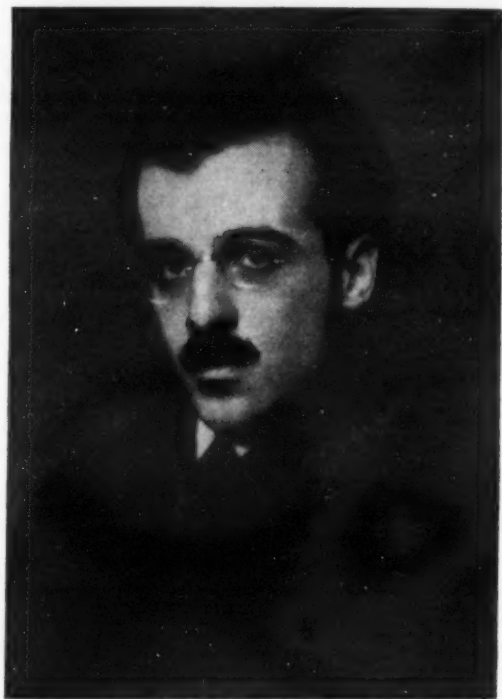


Photo by Edward Thayer Monroe

Erno Rapee, Conductor at the Capitol Theater, New York

Erno Rapee, who conducts the fine symphony orchestra at the Capitol Theater, the largest and finest moving-picture house in the world, and who is making heroic efforts to interest the public in the best music, is a Hungarian, born in Budapest in 1891. He was a pupil of the National Academy there and also of Emil Sauer, the distinguished Viennese pianist. He acted as assistant to Ernst von Shuch, well-known Dresden conductor. Since he has been in this country he has been the accompanist to such well-known artists as David Hochstein, Maurice Dambois, Mme. Gills and George Harris, Jr. He also enjoys the distinction of being the first pianist to appear with the Letz Quartet. He has been for two years musical director of the Rivoli and two years the musical director of the Capitol.

To give an idea of the music which he produced, let it be mentioned that he has conducted Beethoven's "Egmont" and "Leonore" (Third) Overtures, Tchaikovsky's Fourth and Sixth Symphonies, "Caprice Italienne," "March Slave," "Solennelle," the Liszt "Preludes," "Tasso," "Ideale," "Mazepa"; Wagner's "Tannhäuser," "Rienzi," "Walküre"; Richard Strauss' "Till Eulenspiegel," and more recently he has produced Strauss' "Heldenleben." Mr. Rapee is considered to be one of the most talented of the younger conductors now in this country.

TROY, N. Y.—The Troy Music Study Club commenced its activities with a recital at the Emma Willard Conservatory and an informal address by Bertha Roth-ermel, who spent the summer in Labrador. The musical program was given by

Theresa Milne, Bessie Stewart and Cresswell Davey, singers; Ella Westwood, violinist, and Ruth Hardy and Anne Teresa Maier, accompanists. Clara Stearns has resigned the position she has held for a number of years as organist of the Second Presbyterian Church. Alice Colvin, contralto, has also resigned from the choir to take up her residence in Wilkes-Barre, Pa.

EVENTS IN MADISON

Werrenrath Pays First Visit — Denishawn Dancers Appear

MADISON, WIS., Nov. 25. — Reinald Werrenrath was the recitalist at the Gymnasium on Nov. 14. This was Mr. Werrenrath's first appearance in Madison, and he won marked favor by his artistic singing. A diversion was created by some boys who climbed noisily through a window immediately above where the singer stood, but he passed the incident off with his customary good nature.

Two interesting programs were given at the Parkway Theater by Ruth St. Denis, Ted Shawn, and the Denishawn dancers. Both the evening and afternoon performances were well attended.

CHARLES N. DEMAREST.

Fisk University Singers in Brooklyn Concert

The Fisk University Singers from Nashville, Tenn., gave a concert at the Memorial Hall, Central Y. W. C. A., Brooklyn, on Thursday evening, Nov. 23. One concert consisted of Negro spirituals, and the explanation of their history and origin by Rev. J. A. Meyers, the conductor of the singers. Several of the new Negro spirituals were introduced for the first time. Features of the concert was the reading of the poems of Paul Laurence Dunbar by Mr. Meyers. Before the concert Mr. Meyers told something of the history of Fisk University and of its effort to save and collect the Negro songs. The singers gave a fine and discriminating performance of this music, and disclosed voices of rare quality and texture. The organization included: J. A. Meyers, tenor and reader; Carl J. Barbour, tenor; Mrs. James A. Meyers, contralto; Horatio W. O'Bannno, bass, and Ludie D. Collins, bass.

CLEVELAND G. ALLEN.

American Compositions on St. Louis Organ Programs

ST. LOUIS, Nov. 25.—A noonday organ recital is given at Christ Church Cathedral each day except Saturday and Sunday, and Arthur Davis, organist of the Cathedral, adds greatly to the interest of his programs by playing the works of American composers. Recently he has given "Ancient Phoenician Procession," by R. S. Stoughton. Concert Overture in B Minor by James H. Rogers and "The Optimist," by Rollo Maitland.

Walter Damrosch will give a lecture-recital on Wagner's music dramas in Yonkers, N. Y., on Dec. 4, under the auspices of the Lecture League.

CHOOSE MENDELSSOHN SONG

Eleven Glee Clubs to Meet in New York Competition

Mendelssohn's "The Hunters' Farewell" has been chosen as the prize song for the next annual College Glee Club competition under auspices of the Inter-collegiate Musical Corporation, to take place in Carnegie Hall, New York, on March 3 next. Each competing club will sing this song in turn as the second part of a program that will include also a group of songs sung by the University Glee Club of New York.

The increasing interest in Glee Club competitions is shown by the fact that in 1914, when they were organized by Albert F. Pickernell, president of the Inter-collegiate Musical Corporation, only four colleges were entered, and the list this year has grown to eleven. There have been applications from many other colleges also whose distance from New York only prevents their entering. To accommodate these colleges a contest is planned in Chicago this winter and another in San Francisco.

The Harvard Glee Club won the first award for the silver cup presented by the University Glee Club of New York last year by taking 289 points out of a possible 300. Yale was second with 200 points.

Frieda Hempel on Canadian Tour

BRANTFORD, ONT., Nov. 25. — Frieda Hempel was enthusiastically welcomed in a Jenny Lind recital here on Nov. 17, when she appeared in a program of the famous singer's most popular airs and had to give many extra numbers. Mme. Hempel had the assistance of Coenraad V. Bos, pianist, and Louis P. Fritze, flautist.

Raisa and Rimini to Give Pacific Coast Recitals

Following their season with the Chicago Opera, Rosa Raisa and Giacomo Rimini will be heard in concert from the end of February until June. From April 22 to May 15 they will be on the Pacific Coast. Both artists are under the exclusive management of R. E. Johnston.

Chicago to Hear Chaliapin in "Mefistofele" Not "Boris"

According to information divulged by his secretary, Feodor Chaliapin is to sing in "Mefistofele" and not "Boris Godounoff" in Chicago during December, when he will make guest appearances with the Chicago Civic Opera Association. The bass is to leave New York on a concert tour in the near future, but will return later in the season for additional appearances at the Metropolitan in "Boris Godounoff," "Mefistofele" and "Don Carlos." He is scheduled for a recital in Carnegie Hall and another performance of "Boris" before his departure.



PROVIDENCE, R. I.—Florence Ferrell, soprano, and Lucille Delcourt, harpist, with Chester Cook, accompanist, gave a concert before the Elmwood Woman's Club recently.

RIVERSIDE, CAL.—Dora June Struble of Hollywood was heard by the Woman's Club in a program of pianologues, of which one of the features was Moussorgsky's "Gopak."

FRANKLIN, IND.—Helen Warrum-Chappell, soprano, and Helen Julia Smith, pianist, both of Indianapolis, gave a program recently at the chapel of Franklin College. The chapel was filled.

SAN ANTONIO, TEX.—The Tuesday Musical Club has passed a resolution pledging itself to continue its support of the San Antonio Symphony, and expressing regret at its threatened disbandment.

SAN ANTONIO, TEX.—"The Valkyrie" was the theme of the second lecture on Wagner's "Ring," given by Mrs. C. C. Higgins, with the assistance of Mrs. Lawrence A. Meadows, Mrs. Stanley Winter and Albert Beze.

TIFFIN, OHIO.—The first of a series of Sunday Evening Concerts at Grace Reformed Church was held under the direction of Oswald Blake with Thelma Swigart as organist. The choir of the church has been greatly augmented.

PORTLAND, ORE.—Paul Petri presented a number of voice pupils in an artistic recital at the Lincoln High School Auditorium. The first of a series of recitals by the violin pupils of Robert Louis Barron was given in the Y. M. C. A. Auditorium.

DES MOINES, IOWA.—Mrs. Frederick Weitz had charge of the program of American Indian music given by the

music department of the local women's club. A musical acquaintance tea, held under the direction of R. M. Pearce, Jr., opened the club's season recently.

ZANESVILLE, OHIO.—The Thursday Matinee Music Club's first program of the season was devoted to American music and was given by Ora Delpha Lane, Charlotte Lauek, Cora Jean Geis, Miss Hedge, Miss Ketler, Miss Ford, Miss Kaffes and Miss Eeckleberry.

HOLYOKE, MASS.—A program of French music was given by Mrs. Thayer, Mrs. Duquesne, Mrs. Clarke, Miss Prentiss, Mrs. Webster, Mrs. Heywood, Mrs. Magna, Miss McKay and Mrs. Prentiss, at the November meeting of the Holyoke Music Club at the home of Mrs. C. D. Heywood.

COLUMBUS, IND.—L. Maurice Lucas, baritone, and Hazel Murphy, pianist, gave a joint recital in which Mr. Lucas sang a group of arias by Handel, several folk-songs and an American group. Miss Murphy played works by MacDowell and other American composers as well as a group of Chopin numbers.

GLEN RIDGE, N. J.—The second in the series of Community Musical Vesper Services equalled the success of the first and was full of promise for the remaining six concerts to be held on Sunday afternoons at the Congregational Church. Mrs. Samuel Gardner, pianist, assisted. It was a Beethoven program.

MONMOUTH, ORE.—The Girls' Glee Club of the Oregon State Normal School, has, under the direction of Helen I. Moore, head of the music department, re-organized for the fall term. The following officers, all of Portland, were elected: Ruth Williams, president; Helen Michaelson, secretary, and Alice Aldrich, treasurer.

PORTLAND, ORE.—The following officers have been elected by the Etude

Club: Florence Grimer, president; Grace Farrell, vice-president; Irene Smith, secretary; Ruth Morrison, treasurer, and Katherine V. Kern, conductor. Recitals were recently given by the pupils of the Ellison-White Conservatory and of Minetta Magors.

CLEVELAND, OHIO.—Members of the Mamay-Loboyko Russian Ballet School gave a recent program. The school's director is Thaddeus Loboyko. Mme. Gali-de-Mamay, his wife, is organizing a group of dancers from the School that will form the nucleus of an American ballet with which she hopes to tour Europe in the near future.

WATERLOO, IOWA.—In a sacred concert at the new chapel of St. Mary's, the soloists were Mrs. Blaine Jones of Dubuque, Lowell M. Welles of Cedar Falls; George Swain, organist, and Louise Furste of Cedar Falls, violinist. Dr. A. A. Hoffmann conducted the male chorus and the choir and the accompanists were Della Tritz and Mrs. A. L. Salz.

TACOMA, WASH.—Hiram Tuttle of Tacoma, baritone, was the principal singer at the first musicale of the St. Cecilia Club. Edith Nordstrom, pianist, and Mrs. Frederick Hoyt in a monologue-poem, "Hagar," by Eliza P. Nicholson, also appeared. Patricia Murphy Calloway, soprano; Arnold Krauss, violinist, and Miss Baron, pianist, gave the first of the Ladies' Musical Club concerts in the American Legion Hall.

WICHITA, KAN.—A piano recital was given by pupils of Mary T. Terrill at her home recently. Those appearing on the program were Elizabeth Taggard, Bertha Collyer, Mary Blood, Theo Bess Morgan, Mary Ruth Phillips, Helen Blood, Naomi Rains, Bobby Haesty, Carol Rogers, Elnora Johnston, Betty Ruth Hyde, Katherine Petrie, Wade Vliet, Cecilia Jones, Vera Krause, Madeline Sweeney, Dorothy Collyer, Katherine Huston, Pauline Pierson and Mary McKenzie.

MONTREAL, CAN.—The following additions have been made to the faculty of the Musical Institute: Jean Noel Charbonneau, piano and harmony classes; Camille Couture, violin; J. J. Gagnier, orchestral classes; Gustave Labelle, cello; Raoul Paquet, organ; Salvator Issaurel, singing; Benoit Poirier and Benoit Verdickt, solfeggio and theory.

The Montreal School of Music, which recently opened its initial season, announces heavy enrolments so far. The director is Mrs. MacMillan.

SAN ANTONIO, TEX.—A program of modern music opened the year's activities of the Tuesday Musical Club at the home of Mrs. Eli Hertzberg, and was given by Willeta Mae Clark, violinist; Mrs. Guy Simpson, alto; Roy R. Repass, head of piano department of Westmoorland College; Mattie Rees, soprano; Bertram Simon, violinist, head of violin department of San Antonio College of Music, and Ethel Osborne Crider and Mrs. L. L. Marks, accompanist. Gertrude Leighton, pupil of Mrs. Edward Hoyer, was the student presented. Ethel Crider read a paper, and plans for the season were outlined by Mrs. A. M. Fischer, chairman of the program committee.

SEATTLE, WASH.—Vesta Muth, pupil of Harry Krinke, revealed decided talent in a piano recital which included twenty-four Chopin Preludes. Iris Canfield, in an attractive cello recital, was assisted by Mrs. Drury K. Adams, soprano, and John Hopper, accompanist. Miss Canfield is a pupil of George C. Kirchner of the Cornish School, and Mrs. Adams is a pupil of Kuria Strong. A series of musical vespers services, under the direction of Milford Kingsbury, choirmaster, and with Carl Page Wood, organist, as soloist, is being given at the University Methodist Church on Sunday evenings. Ernest A. Rice, teacher of piano, introduced a number of his students in recital at his residence studio.

SAN FRANCISCO, CAL.—In the forty-seventh recital of the Mansfeldt Club, Mr. Mansfeldt was heard in Beethoven's A Flat Sonata Op. 26, and, with Mrs. Mansfeldt at a second piano, played also his own Impromptu and other numbers. Victoria Wallace, Helen Schneider, Margaret Hyde, Marjorie E. Young and Alma Rother contributed works by Saint-Saëns, Liszt, Weber and Paderewski. Pupils of the Ada Clement Music School were heard in a second annual concert for the benefit of the school's scholarship fund at the St. Francis Hotel, on Oct. 27, by a capacity audience. Those who appeared were Joseph Hofmann, Marguerite Toel, Emmett Sargeant, Alice Dillon, Marcus Gordon, Ralph Shanis, Adeline Newman, Lillian Swaey, Herbert Jaffe, Walter Levin, Emil Hofmann, and Aida Marcelli.



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People And Events in New York's Week

Hear Institute of Musical Art Students

A recital of composers of the early Eighteenth Century was given by students at the Institute of Musical Art on Saturday, Nov. 25, in the Institute Auditorium. Among those who participated were Jeannette Glass, who was awarded the Faculty scholarship last year, and who played compositions by Daquin and Rameau; Valborg Leland, violinist, who played the E Minor Suite of Bach; Janet Beck, who gave the recitative and arietta from Gluck's "Armide," "Softly Sweet in Lydian Measure," and Handel's "Oh, Had I Jubal's Lyre"; and Alton Jones, who played the Bach Chromatic Fantasia and Fugue. On Monday evening, Harold Morris of the Institute faculty gave a piano recital in the auditorium.

Haywood Students Sing in Many Parts of Country

Many students of the Haywood Vocal Studios have been heard in concert during the past month. Francis Griffith, tenor and soloist of the First Methodist Church of Salisbury, N. C., gave a recital in Albemarle, N. C., recently. Margaret Summerhays has had appearances in Salt Lake City and Provo, Utah. Marjorie Suiter, soprano, appeared before the Syracuse Alumni Association at its recent luncheon in New York. Geneva Youngs sang in a Sunday afternoon concert at the Washington Irving High School under the auspices of the Board of Education. Mrs. F. H. Haywood, soprano, sang before the members of "Life as a Fine Art" Club at the Hotel Commodore on Nov. 8. Edna Wilson, contralto, was the soloist in an Armistice Day program at Bethel Temple, Montgomery, Ala., and is booked for a number of appearances in the South. J. Kennard Hamilton, tenor, gave a program at the Crawford Memorial Church, Bronxwood Park, N. Y., on Nov. 11. Josephine Holden, soprano, sang before the Elks' Club in Montpelier, Vt., on Nov. 22, and will give a program before the Women's Club in Barre, Vt., on Christmas Day. E. A. Haesener, bass, will be one of the soloists in the performance of "The Messiah" to be given in the Central Presbyterian Church in Erie, Pa., on Dec. 17.

Pianists of Granberry School Give Recitals

Grace Castagnetta, piano student of Dr. N. J. Elsenheimer of the Granberry School, appeared in her first New York recital in Chamber Music Hall, Carnegie Hall, on Nov. 17. She played part of the Beethoven Concerto in C with Dr. Elsenheimer at the second piano, and was also heard in the Bach French Suite, and numbers by Chopin, Strauss, Fannie Dillon and Carpenter. Charlotte Rado and Kenneth MacIntyre recently gave a recital, when the former played works by Debussy and Liszt, and Mr. MacIntyre was heard in numbers by Chopin and Rameau-Godowsky. Both appeared in the Bach Fantasy and Fugue in G Minor and the Saint-Saëns transcription of Haydn's "Surprise" Symphony.

Buck Pupils in First Musicales

Dudley Buck, teacher of singing, inaugurated his first "An Hour of Music" in his new West End Avenue studio, on the evening of Nov. 22. The program was given in splendid style by six advanced students who were heard in two groups each. Those who participated were Ella Good, Lucy La Forge, Valerie McLaughlin, Frank Forbes, Leslie Arnold and Frank Munn. Elsie T. Cowen was at the piano.

Carl Students Get Seats for Boston Symphony Concerts

City Chamberlain Philip Berlozheim has presented seven sets of season tickets for the New York series of the Boston Symphony concerts to Dr. William C. Carl, director of the Guilman Organ School, for distribution among the students of his school.

Concert by New York Philharmonic Is Broadcast to Audience of 500,000

A radio audience estimated at 500,000 persons, whose instruments were tuned

in to receive their evening's entertainment from the American Telephone and Telegraph station WEA, New York, on a wave length of 400 meters, was enabled to hear a full symphony program for the first time on the evening of Nov. 22, when the New York Philharmonic concert conducted by Josef Stransky in the Great Hall of the College of the City of New York was broadcast in its entirety. Microphones had been placed in various sections of the Great Hall and these were connected with special telephone wires direct to the radio transmitting apparatus, thus eliminating outside noises and induction from power lines. The program included Beethoven's Seventh Symphony, Richard Strauss's "Don Juan" tone poem, and other pieces.

Recitals at American Institute of Applied Music

Two recitals in the series of informal musicales given at the American Institute of Applied Music recently, brought forward the following pupils, Blanche Mandel, Nancy Hankins, Emma Jones, Helen Carroll, Grace Gordon, Thomas Curley, William Ayner, Lillian Rung, Compton Harrison, Isabel Scott, Samuel Prager, Edna Oster, Lillian Sinch, Elizabeth Gerberich, Ross Malowist, Geraldine Bronson, Margaret Spatz, Charles Brandenburg and Annabelle Wood.

Esther and Edith Benson Engaged for Educational Series

Esther Benson, soprano, and Edith Benson, accompanist, have been re-engaged by the New York City Board of Education to give a series of fifty recitals in various school auditoriums of the five boroughs during the season. Esther Benson was a pupil of Aglaia Orgeni, and sang in Munich, Bremen and Dresden for several years. She has made a specialty of French songs. Edith Benson, in addition to her work as accompanist, has been engaged by the board for several programs of piano music. The two musicians will also be heard in recital before a number of schools and clubs and will give a lecture-recital at the College of the City of New York later in the season.

Eugene Bernstein Opens Studio Musicales

Mieczyslaw Münz, pianist, was soloist at the opening musicale of the season at the studio of Eugene Bernstein, playing works by Chopin and modern composers. Muck de Jari, tenor, was heard in a group of songs.

Philips Pupil Sings in Concert

Oliver Stewart, tenor and pupil of Arthur Philips, sang an aria from Massenet's "Manon," and songs by Watts, Kramer, Forster, Penn and Russell before the New Yorkers Club at the Hotel Astor on Nov. 20. He appeared in concert in Woodhaven, L. I., on Nov. 22, and is engaged for appearances in Newark and New York in the near future. Mr. Stewart is soloist of the First Presbyterian Church in Tenafly, N. J.

Daleroze School Begins Activities in New Home

The School of Daleroze Eurythmics, Marguerite Heaton, director, has begun activities in its new home on East Fifty-first Street. Frederick Schlieder, organist, has been added to the faculty and will have charge of the work in improvisation.

Opera Society Hears Lecture on "Mignon"

A lecture-recital on Thomas' "Mignon" was given by Augusta Post in the rooms of the Grand Opera Society of New York on Nov. 24. The talk was illustrated by piano selections played by Zilpha Barnes Wood, and vocal numbers sung by members of the Society.

Songs interpreted by Rafaelo Diaz, tenor, were the feature of a musical program at a tea given at Sherry's, New York, on the afternoon of Nov. 21, under the direction of Katherine McNeal.

Pupils Demonstrate Vocal Art Science

An interesting musicale in the series scheduled for this season by the Vocal Art Science Studios, Maude Douglas Tweedy and Anita Mason Woolson, directors, was given in their auditorium on the afternoon of Nov. 25. Among the promising singers were Victoria Cartier, soprano, who sang with tonal balance numbers by Meyerbeer and La Forge; Alfred Hodshon, tenor, who sang charmingly songs of W. Franke Harling, and Donald Fiser, baritone, heard in previous recitals, who gave an artistic delivery of the "Eri tu" aria from Verdi's "Ballo in Maschera." Jeanne Palmer, soprano, gave admirable interpretations of two Russian songs and Miss Tweedy concluded the program with authoritative presentations of songs by Rachmaninoff. Elize Fortin at the piano contributed excellent support to the soloists. M. B. S.

Pilar-Morin Students in "Traviata"

A performance of "Traviata" was given by students of Mme. Pilar-Morin at her studio on Nov. 19 before a large audience. Lydia Orlova sang as Violetta in a voice of lyric quality. She is a pupil of the Yeatman Griffith studio. George Brandt sang the tenor rôle. Louise Lindner was the accompanist.

Gescheidt Pupil with Damrosch Forces

Richard Crooks, tenor, who made his New York debut as soloist with the New York Symphony under Walter Damrosch, singing the rôle of Siegfried, in Carnegie Hall on Nov. 9, is a pupil of

Adelaide Gescheidt, who has been his sole teacher. Mr. Crooks also appeared with the orchestra in the same rôle in Rochester, Washington, Baltimore and Philadelphia, singing in addition, the "Prize Song" from Wagner's "Die Meistersinger." He has also appeared as soloist with the Detroit Symphony under Ossip Gabrilowitsch. Mr. Crooks is soloist at the Fifth Avenue Presbyterian Church, New York.

Mary Elizabeth Howard Sings in Wurlitzer Auditorium

Mary Elizabeth Howard, soprano, sang in a voice of unusual warmth and quality in her recital before a large audience in the Wurlitzer Auditorium on the afternoon of Nov. 25. Her program comprised numbers by Wekerlin, Massenet, Hahn, Bemberg, Handel, Gluck, Hageman and Leoni, and the singer had to give several extras. E. A. Hutchings provided skilful accompaniments. Luigi Constantino was given a cordial reception for piano solos drawn from the works of Bach, Scarlatti, Mozart, Constantino, Henselt and Chopin. M. B. S.

Zan Pupil Sings in Hoboken

Anton Razlog, tenor, pupil of Nikola Zan, was the principal artist in a concert given in the Hoboken High School on Nov. 11. He was heard in an aria from "Bohème" and a number of songs, including several extras. He was assisted by Veni Warwick, contralto, and Jane Hampson, accompanist.

Tew Pupils Demonstrate Method

A number of pupils of Herbert Whitney Tew, vocal teacher, demonstrated his method of voice production in a musicale given in the Tew studios on the evening of Nov. 16. A good-sized audience applauded the singers in a program of songs and operatic arias.

PASSED AWAY

Mrs. Michael J. Connell

LOS ANGELES, Nov. 27.—Mrs. Michael J. Connell, whose death was reported in MUSICAL AMERICA on Nov. 25, was one of those materially responsible for the success of the Los Angeles Philharmonic Orchestra, of which she was a prominent supporter from its inception. She was first vice-president at the time of her death. She was also well known for her active interest in many public welfare organizations. Mrs. Connell, whose maiden name was Mary Agnes Keane, was born in Boston fifty-two years ago, and was married in New York in 1890. She and her husband lived in Butte, Mont., for some years, and took up their residence in Los Angeles in 1900. Mrs. Connell was on her way to San Francisco when she met with the accident at Owensmouth which caused her death. In seeking to avoid a little boy who was crossing the road, the automobile was swerved, and overturned. Mrs. Connell's skull was fractured, and she died on her way to the hospital.

William Baines

YORK, ENG., Nov. 11.—William Baines, regarded by many critics as one of England's most promising composers for the piano, is dead, after a long illness, at the age of twenty-three. When twenty-one, it is stated, he had never heard a symphony orchestra or string quartet, yet his works comprise a Symphony in C Minor, two Poems for Orchestra, a String Quartet in E Minor; a Trio for Piano, Violin, and 'Cello, a couple of Sonatas, and many smaller compositions for the piano. Mr. Baines, who was born at Horbury, a village on the West Yorkshire coalfield, received his early training from his father and from Albert Jowett of Leeds, and on removing to York he was introduced to the work of Scriabine, whose influence is said to be evident in some of his writings.

Charles Augustus Davis

PHILADELPHIA, Nov. 25.—Charles Augustus Davis, concert manager and formerly music critic of the Philadelphia Press and manager of the Philadelphia Orchestra during the conductorship of Fritz Scheel, died suddenly last Saturday at his home in Germantown. Mr. Davis, who was born in this city on Oct. 17, 1855, graduated from the Philadelphia Dental College and practised for

some years, also lecturing on chemistry at Franklin Institute. He afterward forsook dentistry for an artistic career and studied at the School of Architecture at the University of Pennsylvania and the Academy of Fine Arts. On the death of Mr. Scheel in 1907, he was sent abroad to find a new conductor and brought back Carl Pohlig. He resigned from the management of the Orchestra after a few years, to enter the field of independent management, directing the Philadelphia appearances of many notable stars. Mr. Davis is survived by his wife, whom he married in 1885, and one son.

L. Alonzo Butterfield

BRATTLEBORO, VT., Nov. 25.—L. Alonzo Butterfield, for many years a vocal teacher, died on Nov. 19, aged seventy-six. He taught for a considerable period in Boston University and the Emerson College of Oratory, and from 1882 till 1891 was an instructor in Dartmouth College. Later he was head of a department in an Akron College. He came to live in Brattleboro in 1901 for the benefit of his health. His daughter, Alice D. Butterfield, is a soprano soloist, and O. E. Butterfield of Wilmington is his brother.

Rocco Cafarelli

CLEVELAND, Nov. 27.—Rocco Cafarelli, harpist, who was a member of the faculty of Laurel School, died suddenly on Nov. 19, aged fifty-nine. Born in Italy, he studied in Paris and London, and came to America thirty-five years ago. Mr. Cafarelli spent many years on the concert stage, and on his retirement, opened two studios here. He wrote many compositions for the harp. G. G. I.

James Fox

James Fox, head of the scenic department of the Metropolitan Opera House, died at his home in Dawson Street, Bronx, on Nov. 23, aged fifty-four years. Mr. Fox was associated with the Opera House organization for twenty years, and painted the scenery for many productions.

Alice Waltz-Eames

LONG BEACH, CAL., Nov. 25.—Alice Waltz-Eames, well-known some years ago as a singer, died recently at the Massie Home for the Aged.

NEW SCHOOL FOR EL PASO

Philharmonic Orchestra and Criterion Quartet Furnish Programs

EL PASO, TEX., Nov. 27.—The School of Musical Art, a new institution, has been opened here. Elmer G. Hoezle, newly-appointed director of music at the Trinity Methodist Church, will be the dean of the school and head of the vocal department. Eva Crosby, pianist and Mr. and Mrs. F. H. Jackson, violinists, will be other members of the faculty.

The El Paso Philharmonic Orchestra, Anton Navratil, conductor, gave its second concert recently of the season at the Woman's Club Auditorium. Part of Tchaikovsky's Fourth Symphony, Bizet's "L'Arlesienne" Suite No. 1 and Mendelssohn's "Ruy Blas" Overture were played. Margaret Vear was the soloist in Tchaikovsky's Piano Concerto in B Flat Minor, and Elmer Hoezle, tenor, sang a group of Russian songs by Rachmaninoff and Tchaikovsky. Miss Crosby was his accompanist. This concert was under the auspices of the MacDowell Club.

The Criterion Quartet gave the second of the popular concerts of the Women's Club at Liberty Hall. Solo numbers were given by each of the quartet, which comprises Frank Melor and John Young, tenors, George Reardon, baritone, and Donald Chalmers, bass. Elizabeth Rucker, who played the accompaniments, was also heard as a soloist.

A group of local artists gave a complimentary musicale. Mr. Hoezle, tenor, sang three groups of songs including Negro spirituals, and Miss Crosby, pianist; F. M. Jackson, violinist, and Mrs. F. H. Jackson, accompanist, also appeared.

HOMER G. FRANKENBERGER.

Claim Against Los Angeles Symphony Thrown Out of Court

LOS ANGELES, CAL., Nov. 25.—In the suit which was brought by John Fisnar against the Los Angeles Symphony, Judge Fleming threw the claim out of court. Fisnar represented several claimants against the Symphony Board and, had he won his case, a number of similar suits would have been filed. It seems that the members of the orchestra went on a strike when Fred Paine was brought from Detroit to play in the orchestra, two years ago. The Musicians' Union, of which the players are members, claimed that the Symphony Board should have engaged a local man.

W. F. GATES.

Allentown Band Gives First Concert

ALLENTOWN, PA., Nov. 25.—The Allentown Band gave its first popular concert of the season here recently. Except for a few orchestra seats, sold to defray the expenses of the concert, the seats were free. The attendance was excellent, and many out-of-town people were to be seen in the audience. The soloists were Clarence Reinert, bass, and Clyde E. Wolf, saxophone player, both of this city, and they were heartily applauded. Owing to the illness of Martin Klingler, conductor, Albertus Meyers acted in his place. Mr. Klingler, however, heard the concert at the hospital by means of a radio set installed beside his bed.

ERROL K. PETERS.

The New York String Quartet will give a concert in Chattanooga on Dec. 11, and in Athens, Ga., on Dec. 12. Ottokar Cadek, first violinist of the ensemble, is a native of Chattanooga.

Theo Karle, tenor, will give a recital in Fulton, Mo., under the auspices of the William Woods College, on Dec. 7.

DES MOINES, IOWA.—Geraldine Farrar appeared in recital here recently, assisted by Henry Weldon, baritone; Joseph Malkin, 'cellist, and Claude Gottself, pianist.

REDLANDS, CAL.—An Artists' Guild which has been organized here includes creative musicians as well as painters.

Louisville Shriners Honor May Peterson



May Peterson, Soprano, and Reception Committee of Kosair Temple, Louisville. Left to Right: R. N. Wheeler, Chairman, Building Committee; Lee Zinsmeister, Assistant Rabban; Miss Peterson; W. R. R. La Vielle, Chief Rabban, and A. R. Kimmerling, Recorder

LOUISVILLE, Nov. 25.—May Peterson, soprano of the Metropolitan Opera, who has the honor of being the only grand opera and concert singer who is a member of the Mystic Shrine, was heard recently in a concert under the auspices of the Kosair Temple in aid of the fund for the new temple which is under construction. In a program of songs and operatic arias, Miss Peterson won an immediate success and was engaged for an appearance in the new

million dollar temple as soon as it is completed. The singer was made a member of the Mystic Shrine following her recital in Kazim Temple in Roanoke, Va., three years ago, in recognition of her services in behalf of the many organizations throughout the country. She was also decorated by the members of the Irem Temple of Wilkes-Barre, Pa. Miss Peterson is shown above in the white fez which she always wears when appearing before branches of the organization.

LACK OF PATRONAGE MAY END SERIES IN CANTON

Programs of Week Include Concerts by Choirs, Quartet, Band and Soloists

CANTON, OHIO, Nov. 24.—The People's Musical Course, which has been threatened with cancellation due to the lack of patronage, is being held in abeyance from patrons and managers.

The Westminster Presbyterian choir of Dayton, which appeared at the McKinley High School auditorium, under the management of M. H. Henson, was well received.

The Colonial Male Quartet gave a concert at the Dueber Avenue M. E. Church last Tuesday evening. Ethel Davidson was accompanist.

San Antonio Club Announces Prize Contest

SAN ANTONIO, TEX., Nov. 25.—The San Antonio Musical Club will sponsor for the fourth year a Texas Prize Composition Contest. First prizes of \$100 each and third prizes of \$10 each will be awarded as in previous years, but the second prizes for vocal and instrumental compositions will be \$50, instead of \$25 as formerly. Copies of the rules may be had from the president, Mrs. Lewis Krams Back, or the chairman, Mrs. J. W. Hoyt, San Antonio. Other members of the committee are Mrs. Guy Simpson,

Miriam Ward, Welsh contralto, gave a program before the Women's club of this city last Thursday, with Mrs. Clarence Dretke as accompanist.

The American Legion Band of this city gave an elaborate program in the City Auditorium. The band was assisted by Arthur Hart, tenor; Gemma Scali, violinist; Mary Wilgus, harpist, and Mrs. Clarence Dretke, and Dorothy Duffy, pianists.

The Canton Ladies' Chorus held a meeting Monday evening, under the direction of Ira B. Penniman.

Ruth Baker and Edward Walker were heard in a recital at the Conservatory of Music at Wooster recently.

RALPH L. MYERS.

Mrs. Osma Bordelon, Jr.; Frederick King and Mrs. Walter Romberg. The conditions stipulate that no composer will be awarded a prize two seasons in succession.

GENEVIEVE M. TUCKER.

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UTICA PLANS EISTEDDFOD

Youngstown, Wilkes-Barre and Plymouth to Send Choruses

UTICA, N. Y., Nov. 27.—Plans for the Utica Eisteddfod, Dec. 30-Jan. 1, under the auspices of the local Cymreigddion Society, have now made such satisfactory progress that its complete success appears to be assured. Competition has been stimulated to a greater degree than had been expected. The Youngstown, Ohio, Choral Union and the Youngstown Masonic Glee Club have promised to come, 200 strong; the Orpheus Glee Club of Wilkes-Barre, Pa., and the Hillside Church Choir of Plymouth, Pa., will send another contingent of 200; and choruses in Amsterdam, Schenectady, and Philadelphia are rehearsing for the contest.

W. G. Knittle, division passenger agent of the New York Central Lines, came to Utica this week to complete railway arrangements and make hotel reservations for the Youngstown party, which will come by special train, and, he said, will include many others besides the singers. The Youngstown choruses have obtained an appropriation of \$1,000 from the Chamber of Commerce of that city toward the expenses of the trip, and a special concert is to be given there soon for the same purpose. The Youngstown party plans to arrive here Saturday morning, Dec. 30, and remain over Sunday and Monday.

Arrangements are being made for special railway rates from all cities and towns within a radius of 200 miles for all who plan to attend the Eisteddfod, which will be the most important musical affair yet given in Utica.

Sylvia Lent, American Violinist, Acclaimed in Germany's Music Centers

WASHINGTON, D. C., Nov. 25.—Sylvia Lent, violinist, daughter of Prof. E. Lent, of this city, and a pupil of Leopold Auer, has been appearing with tremendous success in German musical centers. Miss Lent was heard in recital recently in Berlin at Bechstein Hall, where she had a most favorable reception by her audience and by the critics. She is scheduled for recital appearances in Hamburg, Munich, Dresden and Leipzig, and after these concerts will be heard in Berlin with orchestra on March 23, prior to sailing for this country. She will make her American debut in Carnegie Hall on April 21.

Luella Meluis Suit Discontinued

The following statement has been issued by Jules Daiber, New York concert manager, in relation to the suit brought by Luella Meluis, involving Ganna Walska and the managerial association of Mr. Daiber with that singer: "The attorneys for Mme. Meluis in the Meluis v. Daiber, Walska and McCormick decided to discontinue the action, and entered into a stipulation to that effect in writing with Mr. Daiber's attorney, Nathan Burkan, so that the case has now been discontinued and withdrawn."

Lee Cronican, Accompanist, Marries Mildred Wemple of Schenectady

Announcement has just been made of the marriage of Lee Cronican, pianist, of New York, and Mildred Wemple, of Schenectady, N. Y., who recently completed her course of training for medical service at the Ellis Hospital, of which her father is vice-president of the board of directors. Mr. Cronican is accompanist in the studio of Percy ReCTOR Stephens and organist of the Helen Gould Memorial Church at Irvington-on-Hudson.

It is now known that some 1,000,000 almost of ob entered Fauve T. Fo Aug 1919. beque MUSIO